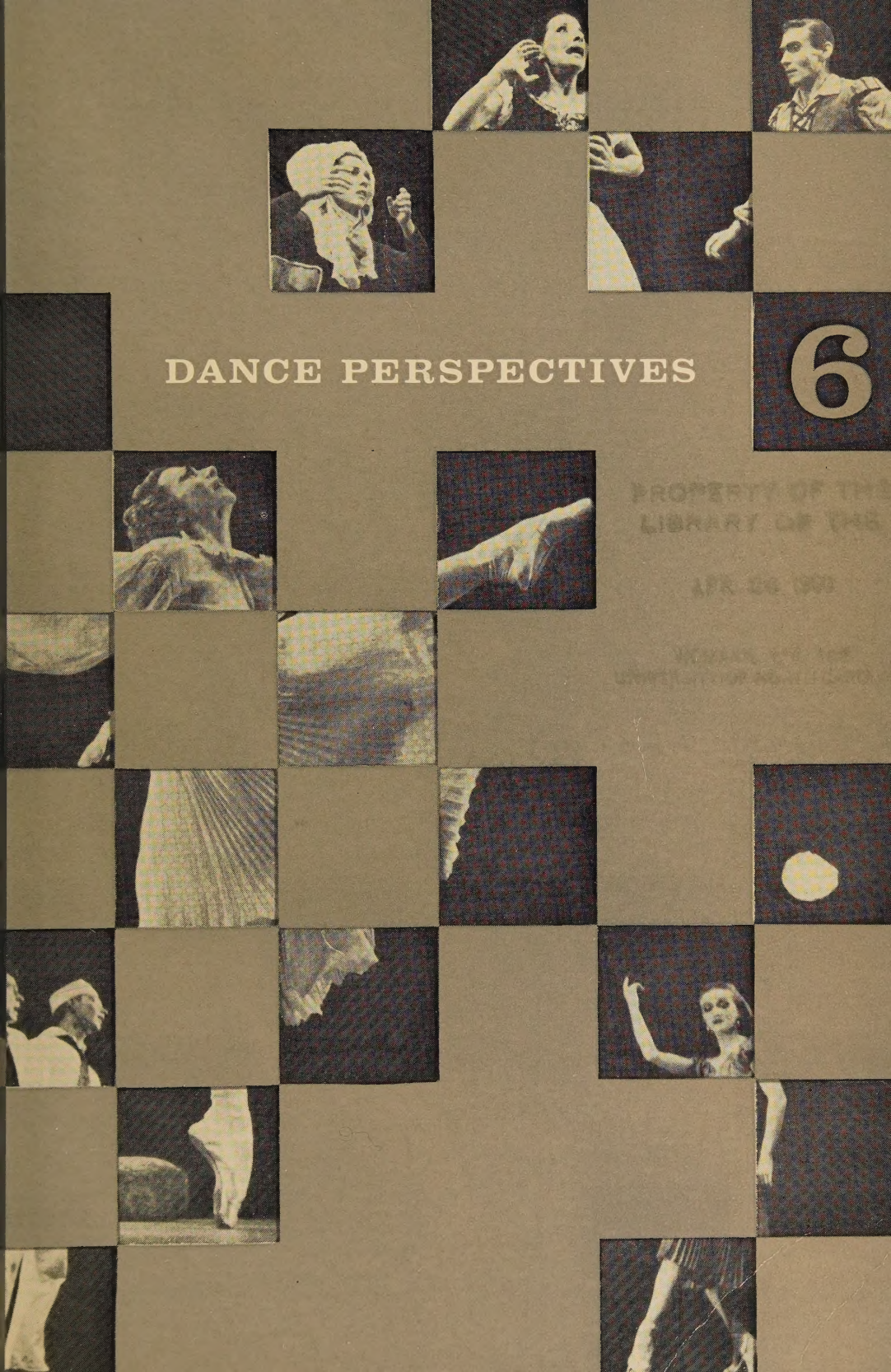

DANCE PERSPECTIVES

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DANCE

PERSPECTIVES 6

The American Ballet Theatre: 1940-1960

by SELMA JEANNE COHEN
and A. J. PISCHL

Cover and portfolio of photographs
designed by Karl Leabo

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DANCE PERSPECTIVES
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The passages quoted in the first introduction from Agnes de Mille's *Dance to the Piper* are used with the permission of the publisher, Little, Brown and Company. The full page picture of *Pillar of Fire* (number 11) is from the Harvard Theatre Collection.

On the cover: Photographs of Ballet Theatre by Fred Fehl.

Facing the title page: Nora Kaye in *Fall River Legend,* photographed by Particam Pictures.

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IN PERSPECTIVE

This chronology of the American Ballet Theatre was compiled from information contained in house and souvenir programs, newspaper and magazine clippings and company records. We have made every effort to obtain complete program listings for the twenty year period from the files of the Ballet Theatre office, the New York Public Library and private collections. A few minor gaps, unavoidably, remain, but these do not affect any of the premiere data.

Since this is not a facsimile reprint, obvious typographical errors in programs and reviews have been quietly corrected. Stylistic variations, however, have been left unaltered. Deliberate changes in titles, spellings of names, etc., have also been retained, and the discrepancies are indicated in footnotes.

At the beginning of each season, we have named the company personnel. The listing of dancers follows the order used in the souvenir program for that year, to show the ranking of performers according to company policy at that time. However, since the souvenir book was generally printed before a season got underway, and since dancers occasionally either joined or left the company in the course of a season, the lists have been corrected from information contained in the Ballet Theatre files. Dancers are listed alphabetically, beginning on page 109.

The sections marked "New Productions" name all the works that have been performed by Ballet Theatre or sponsored by it (as was the case with the Ballet Theatre Workshop). Premieres are listed chronologically; an alphabetical index to the ballets begins on page 113. Choreographer, composer and designer are identified in that order, and they, too, are indexed alphabetically, beginning on page 114.

Next, we give the place and date of the first performance of a work by Ballet Theatre. We have distinguished several kinds of premieres: 1) a world premiere; 2) a United States premiere; 3) a Ballet Theatre premiere—i.e., a work previously given by another company that is added for the first time to the repertory of Ballet Theatre. If a premiere took place outside of the United States, its first performance by Ballet Theatre in this country (whether or not this constitutes a United States premiere for the work itself) is also noted. For each work that did not originate with Ballet Theatre, we give the date of its first production and the name of the company that performed it (or, if not a formal company, the city where it was first performed). Since we are concerned only with the history of the works as danced by Ballet Theatre, we have added these brief descriptions only to indicate the nature of the sources from which this company drew its repertory. Ballet Theatre productions have frequently differed substantially from the original work as cited, but we have given the source as the first production crediting the choreographer acknowledged by Ballet Theatre, and have noted those alterations made specifically for this company.

The cast listing for each ballet is followed by the notation of cast changes that took place in the same season as the premiere. These refer to alterations in principal roles only. Reviews of premiere performances have been selected, insofar as possible, from first-hand accounts.

Under the heading "Productions Maintained or Revived," we have listed all the ballets performed during each season exclusive of premieres. These titles were obtained from house programs, rather than from souvenir books, which, again, are not always accurate in their predictions. The noting of cast changes that follow these titles refer only to dancers who performed specific leading roles for the first time with Ballet Theatre during this season. Dancers who continued to appear in their usual parts are not included, but a glance at the personnel list for the season will reveal the names of performers who were on hand to repeat their familiar roles.

Because reactions to premieres alone do not tell the whole story of a season, and because the character of a ballet can be modified, heightened or illuminated

by the dancers who perform it at various times, excerpts from reviews of these continued productions are also given. While the reviews comment on specific ballets, the summaries at the end of each section contain general reflections on the state of the company, the over-all nature of its repertory and the accomplishments of its individual dancers.

The reviews are drawn primarily, though not exclusively, from New York publications, because Ballet Theatre is a New York company and plays most of its major engagements in this city. Nevertheless, its tours have been of the greatest importance. In addition, to having danced in forty-eight states, Ballet Theatre has travelled more widely abroad than has any other American company and has been recognized as a cultural representative of the United States. We have, therefore, included paraphrased reviews to indicate the varied receptions given to the company in the course of its tours. The Ballet Theatre files contain some translations of comments from foreign periodicals, and—fortunately—these include most of the reviews in the more inaccessible languages. For the remainder, we are responsible.

Throughout, we have selected reviews with the intention of providing broadly representative opinions from authorities in the field. We have moderated neither the praises nor the criticisms. Together, they tell a story of error and wisdom, of failure and triumph. Both belong to the story of the American Ballet Theatre.

ABBREVIATIONS

ch—choreography; rest—restaged; sc—scenario; mus—music; dec—décor; cos—costumes.

W.PREM.—world premiere; U.S.PREM.—United States premiere; PREM.—Ballet Theatre premiere; FPROD.—first production.

BelArt—Palacio de Bellas Artes, Mexico City; BrdTh—Broadway Theatre, New York; CenTh—Center Theatre, New York; CiCen—City Center of Music and Drama, New York; ForTh—Forty-fourth Street Theatre, New York; MajTh—Majestic Theatre, New York; MetOp—Metropolitan Opera House, New York; PhoTh—Phoenix Theatre, New York.

BChEl—Ballet des Champs-Elysées; BRMonC—Ballet Russe de Monte Carlo; DiagBR—Diaghilev Ballets Russes; RusImpB—Russian Imperial Ballet; OrigBR—Original Ballet Russe.

THE AMERICAN BALLET THEATRE

SEASON 1939-1940

Just before Christmas of 1939, an advertisement in the New York papers promised the city a three week season of "THE GREATEST BALLETS OF ALL TIMES staged by GREATEST COLLABORATION IN BALLET HISTORY." The company supplied the following facts to back up its assertion: Eleven choreographers, including Michel Fokine (who would personally direct revivals of his own works); eighty-five dancers; a repertory of twenty-one ballets, including six world premieres and five American premieres.

On Jan. 7—just four days before the opening—John Martin, writing in *The New York Times,* called the new Ballet Theatre: "One of the most inherently important ventures the American dance world has yet seen . . . As a project, it is certainly worthy of every support, and patience, if necessary, with its early efforts to find itself."

Mr. Martin had reason to make his pronouncement cautiously. The plan was almost fantastically ambitious. The idea of Ballet Theatre was that of a museum, representing all periods and styles of ballet. To prepare this repertory were the Slavic choreographers Bolm, Fokine, Mordkin, Nijinska, Shabelevski; the English Dolin, Howard, Tudor; the Mexican Fernandez; the American de Mille and Loring. All were to create new works, each in his own idiom; some were also to restage the classics. To perform each ballet in its proper style was a large group of dancers, some European, more American, all variously trained and variously oriented, who had, somehow, to be made to work together as an organic unit. And running through it all was the basic belief that this should be an American company.

The organization of Ballet Theatre marked a culmination of a series of efforts to establish an American ballet. The twenty years preceding had witnessed the formation of a number of companies in the United States, including Bolm's Ballet Intime, the Pavley-Oukrainsky, Page-Stone, Littlefield and Mordkin Ballets, the San Francisco Ballet of the Christensens and the Kirstein-Balanchine American Ballet. The idea of Ballet Theatre, however, was far more comprehensive than those advanced by its predecessors, though it was actually an outgrowth of one of them.

The starting point of the new company was the Mordkin Ballet, founded in 1937. It was sponsored by Advanced Productions, Inc., whose president was Rudolf Orthwine, a business man whose heart was in the theatre. The group performed *Fille Mal Gardée, Giselle* and *Swan Lake,* as staged by Mordkin, and several new ballets composed by him. The company had had some successful engagements in New York, had played some nearby cities and—in 1938—had grown sufficiently to seek a general manager to coordinate its activities.

The young man who took the new job saw in the Mordkin Ballet not just another small ensemble, but a solid foundation on which to raise a magnificent edifice. He was Richard Pleasant, who had graduated from Princeton as an architect in 1932 (when a Depression-ridden country had no need of architects), had organized a theatre in his native Colorado, worked with actors and designers in San Francisco and managed a dance studio—which he organized into a casting center—in Hollywood. It was his friend Dimitri Romanoff, now a dancer with Mordkin, who recommended Pleasant for the job of company manager. The funds necessary for transportation were dispatched to California.

Pleasant found in the company a tremendous, unrealized potential. There were fine dancers: Lucia Chase, Viola Essen, Leon Danielian, Romanoff and

Leon Varkas. There were good ballets—for short runs in small theatres. Why not for long runs in big theatres?

In 1938, the company was enlarged, adding Patricia Bowman, Karen Conrad, Nina Stroganova, Edward Caton and Vladimir Dokoudovsky to its roster of principals. New ballets augmented the repertory. A tour took the group into the Middle West, and there were four consecutive performances at New York's Alvin Theatre.

But Pleasant envisaged a still larger company, a grander enterprise; a gallery where the masterpieces of the past would be re-animated and the classics of the future would be created. There would be no one choreographer in charge; no one personal taste would dominate. There would be ballets from many lands and many eras and dancers trained to perform in the styles of all of them. It would take money to build such a museum. But wouldn't it be worth the cost?

Early in 1939, he began discussing plans with Lucia Chase, a socially prominent young woman, who had been a drama student of Reuben Mamoulian at the Theatre Guild and then a pupil of Mordkin. She had already put considerable sums into the company of which she was a member. Would she go along with the more ambitious scheme? Mordkin was willing. The personal prospects, however, were not inviting. In a larger structure, Miss Chase's roles would be fewer and less choice. Agnes de Mille, in *Dance to the Piper,* has evaluated her decision: "a disciplining of spirit and ego, a passion for what is first class above what is merely flattering, it is wholly admirable." Ballet Theatre had come into being. Mr. Orthwine was named president of the new organization, with Pleasant assuming the post of director.

The latter set about his work with no will to compromise. For his museum, he wanted only the best—as Lucius Beebe stated in the 1940 souvenir program: "the best that is traditional, the best that is contemporary and, inevitably, the best that is controversial." The best man to restage the nineteenth century classics? Anton Dolin. Get him. The best man to restage the Fokine ballets? Fokine. He had retired, but get him. The best contemporary English choreographer? Frederick Ashton. Unavailable. But a word from Agnes de Mille about the young Antony Tudor. Get him. The best young American? How about Eugene Loring? Get him to do something controversial—like a ballet with dialogue by William Saroyan. The best dancers? Wherever they are—find them, get them. And the same for composers and designers.

The money? Miss Chase, quietly and anonymously, dug deeper into her funds to provide for general expenses. Pleasant secured backers for individual productions. And they got what they wanted.

Mr. Pleasant did not always live up to his name. Miss de Mille recalled his iniviting her to list all the ballets she would like to do. "He made only one stipulation. I was not to dance in any of them myself . . . he refused to allow me to think in terms of my own limited technique and special acting talents . . . My God, how I resented him!"

Other choreographers had other grievances. Mordkin found that only one of his ballets would remain in the repertory. Neither his wife nor any one else's would be allowed at rehearsals. This was strictly contrary to standard practice, and there were hurt feelings. But there were good productions.

There were also pleasant things about Mr. Pleasant. He believed that the best way to get good dancers was to pay them, and he negotiated a contract with the American Guild of Musical Artists, who had never before recognized a ballet management. For the first time, dancers were on salary during a rehearsal period. They got $35 a week—which was not so meagre in 1940. Ballet Theatre rehearsed for four months prior to its opening.

Along with daily rehearsals, there were classes. Cia Fornaroli Toscanini taught Cecchetti technique. Miss de Mille taught styles of walking in period costumes. For this must be a versatile group. And they would be treated demo-

cratically. Each would have a chance to advance; none would dominate. Principal roles would be alternated. There was no one star performer. A company was being built.

Pleasant was determined to come across with what he had promised. Of the twenty-one ballets announced, he presented eighteen, and all the projected premieres took place. Of the leading dancers announced, only one failed to appear—Nana Gollner, who suffered a foot injury just a few days before the season opened.

When the curtain first rose on Ballet Theatre at Radio City's Center Theatre on Jan. 11, the vast house was filled to its 3,500 seat capacity. Agnes de Mille remembered:

> . . . the *Sylphides* opening night, advancing to the foots in a floating line, seemingly two inches off the ground—not a girl touched earth—not an arm stirred out of breath, a single impulse propelled them. Through the green twilight they came forward like a tide. They breathed together, an organic and spiritual unity. They beat together. They suspended together. Fokine had rehearsed them. And then Conrad clove the air like a swallow in the highest jump of any living woman, again and again and again, on tireless young legs. Oh, it was fine!

The audience knew it. "The best of the past."

Then *The Great American Goof*. Not unanimous enthusiasm this time. "The best that is controversial." Then *Voices of Spring* with a brilliant array of talents. The details of the story—contained on the following pages—bear out John Martin's evaluation: "The beginning of a new era."

This was no tyro company setting out to prove that Americans—though no match for Russians—could dance a little. This was a full-fledged artistic organization, recovering the past with reverence and laying a groundwork for the future with courage. It was big enough to encompass the Russian greats, and democratic enough to let a coryphée from the Bronx reach for stardom.

On Jan. 12, the Center Theatre had to provide extra help at its box-office. The huge auditorium could hold hundreds of standees. And it did—at every performance for three weeks. The engagement could easily have been extended, but Walt Disney's *Pinocchio* was to move in on Feb. 4, and no other suitable stage could be found. A tour? There were no dates available, because bookings had been made before Ballet Theatre was in existence.

Pleasant was determined, however, to keep the company together. He acquired the George Blumenthal mansion (now the home of the Theatre Guild) for "Ballet Theatre House," where the dancers could study and rehearse from February through May. There were a few performances thereafter. On May 6, the company danced *Judgment of Paris* at the Center Theatre for "Night of Nights for China," and on Aug. 6 they did *Sylphides* at a benefit for British War Relief at the Winter Garden. In June, there were two performances at Philadelphia's Robin Hood Dell, and two each in June, July and August at Lewisohn Stadium in New York.

And the future? The prospects could not have looked better. Ballet Theatre had assembled one of the finest groups of dancers ever seen. And the repertory! The nineteenth century classics, meticulously rehearsed, staged with purity and devotion; the Fokine ballets, restored by the master, recapturing essences long forgotten; the wonderful Tudor ballets, a revelation to Americans, who saw them now for the first time; the provocative innovations of the American works. All gave promise of triumphs to come.

PERSONNEL

DANCERS: Patricia Bowman, Lucia Chase, Karen Conrad, Viola Essen, Nana Gollner[1], Andrée Howard, Annabelle Lyon, Nina Stroganova, Sonia Woizikovska.

Adolph Bolm, Anton Dolin, William Dollar, Hugh Laing, Eugene Loring, Dimitri Romanoff, Yurek Shabelevski, Antony Tudor, Leon Varkas.

Miriam Golden, Nora Kaye[2], Ada Verova, Edward Caton, Harold Haskin, Alexis Kosloff, Leon Danielian, Peter Michael, Vladimir Dokoudovsky, Kari Karnakoski, Jack Potteiger, Audrey Castello, Dorothy Hall, Anne Wilson. Betsy Furstenberg[3].

Betty Bannister, Rita Charise, Jean Davidson, Agnes de Mille, Tania Dokoudovska, Nona Feid, Betty Gilmore, Mimi Gomber, Dolores Goodman, Maria Karniloff[4], Dorothy Lysaght, Marilyn Martin, Jane Miller, Marjorie Moore, Dorothy Mortrude, Katharine Sergava, Doria Singleton, Kirsten Valbor, Virginia Wilcox, Anna Deere Wiman, Billie Wynn, Betty Yeager.

Hubert Bland, Fred Danieli, Charles Dickson, Charles Ewing, Dwight Godwin, Edward Hedges, David Nillo, Richard Reed, Newcomb Rice, Donald Saddler, John Schindehette, Oreste Sergievsky, Gregor Taksa, Leonard Ware, Robert Wolff.

Negro Unit: Lawaune Kennard, Carole Ash, Maudelle Bass, Valerie Black, Clementina Collingwood, Muriel Cook, Azelean Cox, Mable Hart, Edith Hurd, Anne Jones, Evelyn Pilcher, Edith Roth, Elizabeth Thompson, Dorothy Williams, Lavinia Williams, Bernice Willis.

Spanish Unit: José Fernandez, Morita Granada, Iolas, Saave Kolchoff, Lisa Lara, Mona Montes, Paco Pompa.

Dancers Added to Company, Summer 1940: Alicia Alonso, Fernando Alonso, Muriel Bentley, André Du Quay, Kate Friedlich, Thelma Himmel, John Kriza, Claire Mack, Maxine Pendleton, Jerome Robbins, Irina Semochenko, Olga Suarez, Roszika Szabova[5], Hansi Trachten, Lila Zalipskaya.
Guest Artist Tilly Losch.

STAFF: *Managing Director* Richard Pleasant; *Associate Managing Director* Alexandre Kahn; *Conductor* Alexander Smallens; *Regisseur* Alexandre Gavrilov; *Maitresses de Ballet* Cia Fornaroli Toscanini, Juliette Mendez; *Company Manager* Allan J. Schnebbe; *General Press Representative* Isadora Bennett.

REPERTORY

LES SYLPHIDES

Ch Fokine; *mus* Chopin; *dec* Tack; *cos* Ballard.
PREM. CenTh, Jan. 11, 1940. FPROD. DiagBR, 1909.

1. Did not dance until summer season at Lewisohn Stadium.
2. Billed as Nora Koreff at start of season.
3. Danced only in *Quintet*.
4. Billed as Maria Karniloff through 1942-3; thereafter as Maria Karnilova.
5. Billed as Roszika Szabova through 1940-1; thereafter as Roszika Sabo.

CAST. Nocturne/Conrad, Stroganova, Chase, Dollar and Ensemble; Waltz/Stroganova; Mazurka/Conrad; Mazurka/Dollar; Prelude/Chase; Pas de Deux/Conrad, Dollar; Waltz/Principals and Ensemble. CAST CHANGES. Waltz/Woizikovska; Mazurka/Romanoff, Varkas; Prelude/Lyon.

The Ballet Theatre program quoted Alexandre Benois' description: "Half-sad, half-gay dances performed by charming spirits in the rays of the moon."

". . . the finest performance of Fokine's 'Les Sylphides' that New York has seen in many a season. With the master himself in charge of directing it, 'Les Sylphides' emerged the beautiful, breath-taking work that it has not been away from his guiding hand. The corps de ballet danced with verve and with such unity that the constantly shifting patterns never once lost their focus. Karen Conrad walked off with the first honors as one of the soloists and won a round of cheers and applause for her amazing elevation, the clarity of her entrechats and the brilliance she brought to every one of her moments on the stage." Walter Terry, *New York Herald Tribune,* Jan. 12.

William Saroyan's A Number of Absurd and Poetic Events in the Life of THE GREAT AMERICAN GOOF
A Balletplay

Ch LORING; *mus* BRANT; *dec* & *cos* ARONSON.
W.PREM. CenTh, Jan. 11, 1940.
CAST. The Great American Goof, the native white hope of the human race/Loring; The Woman, the bright potential/Golden; The Dummy, tradition and the ordinary/Tudor; Policeman, orderly idiocy/Taksa; Old Man in Prison, ignorance, age and naivete/Romanoff; A Little Girl, wisdom not yet educated and spoiled/Chase; Women, sex; Workers, misfits/Ensemble; A Student of Karl Marx, an opium addict/Bland; Priest, capitalism/Dokoudovsky; Drunkard, a religious man/Haskin; Praying Boy, a dreamer of kites and fishes/Ware; Bearded Old Man, a boy of fourteen discovering poetry/Saddler; Girl Dancing, his fever/Lyon; Old Woman, Dying: one of the living/Lysaght; Immigrant, Dying: one of the living/Sergievsky; Boy with a Fever of 105: one of the living/Bland; Riotous Livers, the Dying; Passerby, Passerby/Ensemble.

A theatre piece using the combined mediums of dance and speech. William Saroyan wrote in the program that "if a ballet is to tell a story at all, it must tell a very fundamental story, and if it is to have characters at all, they must be aspects of human character in general. For this reason the dancers in a ballet might very well be, for instance, the embodiment of a whole realm of experience itself . . . No one could possibly create anything more surrealistic and unbelievable than the world which everyone believes is real and is trying very hard to inhabit. Willy-nilly, the story of this ballet is on this theme."

"As for 'The Great American Goof,' it is certainly entitled to the season's laurels as the most significant contribution made by the new company. It is not the slickest or the loveliest or technically the showiest, but it dares to turn the illumination of imagination upon the contemporary mind and to strike out boldly in the direction of a new and authoritative idiom." John Martin, *New York Times,* Feb. 4.

VOICES OF SPRING

Ch, sc MORDKIN; *mus* STRAUSS; *dec & cos* SIMONSON.
PREM. CenTh, Jan. 11, 1940. FPROD. Mordkin Ballet, 1938.
CAST. Old Man/Sergievsky; Old Lady/Wilson; Lamplighter/Danielian; Flirt/Conrad; Two Cadets/Karnakoski, Dokoudovsky; Boy in Gray/Romanoff; Flower Vendor/Stroganova; Toast of Vienna/Bowman; Lieutenant/Shabelevski; Captain/Michael; General/Caton; Girls of Vienna, Cavaliers, Gardners, Street Band, Citizens/Ensemble. CAST CHANGES. Lieutenant/Varkas; Captain/Haskin; General/Loring.

". . . Karen Conrad again outshone her colleagues by the virtuosity and the sparkle of her dancing. Yurek Shabelevski had no opportunity to display the dance prowess for which he is famous, but the role of the Flower Girl gave Patricia Bowman a chance to show her technical ability and her skill at amusing characterization. The ballet has the now familiar Mordkin fault of too much pantomimic mouthing, but it is a gay ballet of flirtations in Vienna and every one can have a good time watching the budding and bristling stage romances." Walter Terry, *New York Herald Tribune,* Jan. 12.

GISELLE

Ch CORALLI, PERROT, *rest* DOLIN; *sc* THEOPHILE GAUTIER; *mus* ADAM; *dec & cos* BALLARD.
PREM. CenTh, Jan. 12, 1940. FPROD. Paris Opéra, 1841.
CAST. Act I: Giselle/Lyon; Albrecht/Dolin; Berthe/Wilson; Hilarion/Haskin; Duke of Courland/Caton; Bathilde/Golden; Wilfred/Michael; Attendants of Bathilde, Giselle's Friends, Peasants, Attendants of the Duke/Ensemble. Act II: Lyon; Dolin; Haskin; Myrtha, Queen of the Wilis/Stroganova; Wilis/Conrad, Woizikovska and Ensemble. CAST CHANGES. Giselle/Bowman, Gollner.

Giselle, who dies for love, becomes a wili, a ghostly maiden whose queen decrees that she must force her lover to dance to his death.

"How close Dolin is to the original is naturally impossible to say, but that his production is true to the original in spirit if not in letter is obvious from the very first scene, the charmingly naive and truly balletic pantomime of which we see less and less . . . Annabelle Lyon's Giselle was a simple, young, restrained peasant girl who loved a boy and lost him, and having no other way out, died of love. Patricia Bowman's Giselle was more mature. When it appeared that she was losing him, she fought a losing battle, but she fought it . . . Nina Stroganova was magnificent as Myrtha, a difficult part to do well." Anatole Chujoy, *Dance,* February.

CARNAVAL

Ch FOKINE; *mus* SCHUMANN; *cos after* BAKST.
PREM. CenTh, Jan. 13, 1940. FPROD. Members of RusImpB, 1910.
CAST. Columbine/Bowman; Chiarina/Lyon; Estrella/Essen; Butterfly/Stroganova; Harlequin/Dollar; Pierrot/Bolm; Eusebius/Shabelevski; Pantalon/Loring; Florestan/Laing; Valse Noble/Ensemble; Pas de Trois/Lyon, Charise, Koreff; Philistines/Ensemble. CAST CHANGES. Columbine/Chase, Woizikovska; Chiarina/Hall; Estrella/Verova; Butterfly/Conrad; Harlequin/Danielian, Loring,

Shabelevski; Pierrot/Caton; Eusebius/Varkas; Pantalon/Kosloff; Florestan/Loring, Nillo, Romanoff.

Commedia dell'Arte characters at a masked ball.

"Another admirable restoration by Fokine, in which values long dulled have been brought back to give this delicate little work something of the nuance and charm that are rightfully its own. Adolph Bolm [who created the role] is a finely authoritative Pierrot and the other principals are generally first rate." John Martin, *New York Times,* Jan. 21.

PETER AND THE WOLF

Ch Bolm; *sc, mus* Prokofieff; *dec & cos* Ballard.
W.PREM. CenTh, Jan. 13, 1940.
CAST. Peter/Loring; Bird/Essen; Duck/Conrad; Cat/Stroganova; Grandfather/Caton; Wolf/Dollar; First Hunter/Haskin; Hunters/Ensemble. CAST CHANGES. Bird/Kaye, A. Alonso; Wolf/Nillo; First Hunter/Saddler.

How a little boy and his animal friends catch a wolf.

"Prokofieff's 'orchestral fairy tale' turned skilfully and imaginatively into a ballet by Adolph Bolm. Like most works for children, it is enjoyed by grown-ups more fully for its wit and invention and its expert performance." John Martin, *New York Times,* Jan. 21. "At the last minute Nora Kaye was called upon to dance the bird, a role which requires balance and speed as well as delicacy; Miss Kaye met these demands with ease and nice assurance." Walter Terry, *New York Herald Tribune,* June 28. "A change of cast in 'Peter and the Wolf' allowed Alicia Alonso to make her first appearance in a leading role. As the Bird she showed herself to be a promising young artist with an easy technique, a fine sense of line and a good deal of youthful charm." John Martin, *New York Times,* Aug. 3.

JARDIN AUX LILAS

Ch Tudor; *mus* Chausson; *dec & cos* Sovey, *after* Stevenson.
U.S. PREM. CenTh, Jan. 15, 1940. FPROD. Rambert Ballet Club, 1936.
CAST. Caroline/ Essen; Her Lover/Laing; The Man She Must Marry/Tudor; An Episode in His Past/Conrad; Friends and Relations/Ensemble. CAST CHANGES. Caroline/Lyon; Her Lover/Romanoff.

Furtive meetings and partings of lovers at a party preceeding a marriage of convenience. Also given by Ballet Theatre in some seasons as *Lilac Garden.*

"Mr. Tudor has fused the movements of the ballet and gestures of accepted etiquette with great skill. The actions of the characters are in the best of taste and no unseemly displays of emotion are apparent, yet underneath this correct exterior there runs a current of deep passion and despair. 'Jardin aux Lilas' is almost a psychological ballet, but the important thing is that it is exciting, engrossing theatre dance." Walter Terry, *New York Herald Tribune,* Jan. 21.

GOYESCAS

Ch Fernandez; *sc* Alder Jenkins; *mus* Granados; *dec & cos* de Molas.
W.PREM. CenTh, Jan. 15, 1940.

CAST. Conde de Azagra/Iolas; La Condesa/Verova; Count Azagra el Duque del Purcel/Danielian; Lackey in Rust and Brown/Kosloff; Maria de Azagra/Montes; Don Pedro de Torres/Fernandez; Young Girls, Young Men/Ensemble and Granada, Lara, Kalchoff, Pompa.

Wedding festivities occasion a display of Spanish dances.

"Its chief attraction is a beautiful setting and some magnificent costumes . . ." John Martin, *New York Times,* Jan. 21.

SWAN LAKE

Ch Ivanov, Petipa, *rest* Dolin; *mus* Tchaikovsky; *dec* Tack; *cos* Ballard.
PREM. CenTh, Jan. 16, 1940. FPROD. RusImpB, 1895.
CAST. Odette, Queen of the Swans/Bowman; Prince Siegfried/Dolin; Benno/Laing; Von Rothbart/Taksa; Swans/Castello, Wilson and Ensemble; Cygnets/Singleton, Wynn, Bannister, Dokoudovska; Huntsmen/Ensemble. CAST CHANGES. Odette/Conrad, Stroganova; Pas de Trois/Conrad, Stroganova, Danielian.

Act 1, Scene 2 of the three act ballet. Prince Siegfried falls in love with a princess whom the magician Rothbart has transformed into a swan. The Pas de Trois from Scene 1 was added in June, 1940.

"Even 'Swan Lake' has lost its air of fatigue, and emerges a work of great beauty and liveliness. This is due to the splendid work of the corps de ballet, a real dance unit whose members respect the intentions of the choreographer and who dance as if they enjoyed it . . . Patricia Bowman is a splendid technician and a very gracious dancer, but she is not yet ready to bring forth the many qualities inherent in the role of the Swan Queen . . . The Ballet Theatre needs a great classic ballerina to perform the great roles." Walter Terry, *New York Herald Tribune,* Feb. 4.

DEATH AND THE MAIDEN

Ch, cos Howard; *mus* Schubert.
U.S.PREM. CenTh, Jan. 18, 1940. FPROD. Ballet Rambert, 1937.
CAST. Maiden/Howard; Death/Karnakoski and Ensemble.

A maiden is fetched by Death and his attendants.

"Miss Howard dances its single important role well, but it is presented without décor, the subject is banal and the work as a whole is distinctly minor." John Martin, *New York Times,* Jan. 28.

MECHANICAL BALLET

Ch, sc Bolm; *mus* Mossolov; *cos* Hambleton.
PREM. CenTh, Jan. 18, 1940. FPROD. Hollywood, 1932.
CAST. Principal Dynamos/Essen[1], Romanoff; Switches, Gears, Pendulars, Fly Wheel, Pistons, Contacts/Ensemble.

1. Substituted for Nana Gollner, who was listed in the program.

"Perhaps twenty years hence it will be revivable as a kind of period piece, representing the one-time prevalent concern of choreographers with machine movements, but it is not yet remote enough to be picturesque." John Martin, *New York Times,* Jan. 19.

LA FILLE MAL GARDEE

Ch Dauberval, *rest* Nijinska; *mus* Hertel; *dec* & *cos* Soudeikine.
PREM. CenTh, Jan. 19, 1940. FPROD. Bordeaux, France, c. 1786.
CAST. Mother Simone/Caton; Lisette, her daughter/Bowman; Colin/Shabelevski; Thomas/Ewing; Alain, his son/Kosloff; Village Notary/Taksa; His Secretary/Haskin; Neighbors/Wilson, Dokoudovska; Friends of Lisette/Lyon, Stroganova, Koreff, Charise; Villagers/Karniloff, Hall, Nillo, Potteiger, Ensemble; Gypsies/Golden, Castello, Dokoudovsky, Danielian, Ensemble. CAST CHANGE. Colin/Romanoff.

Lisette connives to marry the boy she loves instead of the boy her mother has chosen. Later given by Ballet Theatre as *The Wayward Daughter* and *Naughty Lisette.*

Anatole Chujoy, delighted with Nijinska's version, called it "one of the finest ballets given this season." He found Patricia Bowman "superb," Shabelevski and Romanoff "excellent," Caton "amusing" and Kosloff "unsurpassed." *Dance,* February.

BLACK RITUAL (OBEAH)

Ch de Mille; *mus* Milhaud; *dec* & *cos* de Molas.
W.PREM. CenTh, Jan. 22, 1940.
CAST. Kennard and Ash, Bass, Black, Collingwood, Cook, Cox, Hart, Hurd, Jones, Pilcher, Roth, Thompson, D. Williams, L. Williams, Willis.

According to the Ballet Theatre program this work made no claim to authenticity but attempted "only to project the psychological atmosphere of a primitive community during the performance of austere and vital ceremonies."

"With comparatively little movement Miss de Mille has accomplished a maximum of variety through the use of rhythmic and dynamic changes, and her moments of stillness are potentially exciting in themselves. There is nothing whatever of conventional ballet about the work, yet it is completely of the theatre and, if played to the hilt, as it deserves to be, it could unquestionably hold its own . . ." John Martin, *New York Times,* Jan. 23.

JUDGMENT OF PARIS

Ch Tudor; *sc* Laing; *mus* Weill; *dec* & *cos* Ballard.
U.S. PREM. CenTh, Jan. 23, 1940. FPROD. Rambert Ballet Club, 1938.
CAST. Juno/Essen; Venus/de Mille; Minerva/Chase. With Tudor and Laing.

The fable of Paris's choosing the most beautiful of three goddesses; the scene transferred to a tawdry night club.

". . . a hilarious piece of ribaldry about ladies of easy virtue in nineteenth century Paris. It is a very short and intimate piece, unfortunately done without setting, but done nevertheless to the hilt . . ." John Martin, *New York Times,* Jan. 28.

DARK ELEGIES

Ch TUDOR; *mus* MAHLER; *dec* SOVEY, *after* BENOIS.
U.S. PREM. CenTh, Jan. 24, 1940. FPROD. Ballet Rambert, 1937.
CAST. Scene 1, Lament of the Bereaved: 1/Stroganova and Ensemble; 2/ Golden, Tudor; 3/Laing and Ensemble; 4/Chase; 5/Romanoff and Ensemble. Scene II, Resignation/Ensemble. Singer/Frederick Lechner.

A sequence of dances reflecting aspects of grief as depicted in Mahler's *Kindertotenlieder.*

"Though the choreography is sensitive and unusual, it never gets on top of Mahler's heavy and unchoreographic music. A distinguished effort against insuperable odds." John Martin, *New York Times,* Jan. 28.

ODE TO GLORY

Ch SHABELEVSKI; *mus* CHOPIN; *dec & cos* BARONOFF.
PREM. CenTh, Jan. 25, 1940. FPROD. Hartford, Conn., 1939.
CAST. Woizikovska, Shabelevski.

Symbolic of the deliverance of the Polish people from tyranny.

"As a dance composition it is probably not of the first rank, but there is so much of Mr. Shabelevski's poignant personal conviction in its presentation that it is difficult to look at it without being stirred." John Martin, *New York Times,* Jan. 26.

LADY INTO FOX

Ch HOWARD, *from the novel by* DAVID GARNETT; *mus* HONEGGER; *dec* SOVEY, *after* BENOIS.
U.S. PREM. CenTh, Jan. 26, 1940. FPROD. Rambert Ballet Club, 1939.
CAST. Mr. Tebrick/Dollar; Sylvia Tebrick, his Wife/Howard; Her old nurse/ Golden; Huntsman/Danielian; Guests/Ensemble. CAST CHANGE. Sylvia Tebrick/Bowman.

"Mrs. Tebrick goes off stage in the first scene dressed in a tea gown and returns a moment later as a highly conventionalized fox with a full brush, and there is nothing left in the way of development to occupy two further scenes. The central role has occasional flashes of imagination, but . . . the role of Mr. Tebrick, as a matter of fact, is more successfully composed . . . This and the achievement of an appropriately neurotic atmosphere are distinctly to Miss Howard's credit." John Martin, *New York Times,* Jan. 27.

QUINTET
Or the Adventures of Don and Dolores from New York to Hollywood and Back

Ch DOLIN; *mus* SCOTT; *dec & cos* BALLARD.
W.PREM. CenTh, Feb. 1, 1940.
CAST. Prologue: Brother/Dolin; Sister/Bowman. 1. War Dance for Wooden Indians: Indian Chief/Nillo; Indians/Ensemble. 2. Tia Juana: Mexicans/Stroganova and Ensemble; Tourists/Caton, Golden, Furstenberg; Film Star/Chase; Her Director/Romanoff. 3. Mexican Jumping Bean: Trainers/Ensemble; Horses/Conrad, Essen, Lyon, Loring, Dollar, Varkas and Ensemble. 4. Blue Temptation: Camerman/Ware; Director/Romanoff; Extras/Ensemble. 5. In an Eighteenth Century Drawing Room: Marquise/Golden; l'Abée/Caton; Petite Fille/Furstenberg; l'Etoile/Chase; Jeune Premier/Brother; Danseuse/Sister; Son Ami/Tudor; Blackamoor/Karnakoski; Les Invites/Ensemble. 6. Powerhouse (Broadway): Bowman, Dolin.

Two young dancers seek fame in the movies.

John Martin found the ballet "a series of mediocre episodes and specialties in a style which, if it were better realized, would be classified as revue dancing." But he admitted, "a large audience bestowed tumultuous applause upon all concerned." *New York Times,* Feb. 2.

THE BLUEBIRD

Ch PETIPA, *rest* DOLIN; *mus* TCHAIKOVSKY.
PREM. Robin Hood Dell, Philadelphia, June 24, 1940. FPROD. RusImpB, 1890.
CAST. Conrad, Dolin.

The virtuoso pas de deux from the last act divertissements of *The Sleeping Beauty.* Later, part of Ballet Theatre's *Princess Aurora.* See Oct. 23, 1941.

"The work has been seen countless times hereabouts, but never within memory has the feminine part been so brilliantly performed . . . Spirited, absolutely sure and clean cut in her movement and extremely charming to look at, Miss Conrad made, indeed, a ravishing blue bird." John Martin, *New York Times,* Aug. 3.

BOLERO

Ch DOLIN; *mus* RAVEL.
PREM. Robin Hood Dell, Philadelphia, June 25, 1940. FPROD. London, 1932.
CAST. Dolin.

In the program, Dolin wrote: "I do not intend this to be an authentic Spanish dance. It is a personal interpretation of the music."

Four Dances from the ITALIAN SUITE

Ch DOLIN; *mus* CIMAROSA; *cos* DE MOLAS.
PREM. Lewisohn Stadium, New York, July 15, 1940. FPROD. Nemchinova-Dolin Ballet, 1928.
CAST. Stroganova, Dolin.

Selected divertissements from the full ballet. See also Ballet Theatre production *Capriccioso,* Nov. 3, 1940.

". . . performed to the queen's taste. There is nothing pretentious about them, but they are pleasant and extremely showy in a technical way." John Martin, *New York Times,* July 16.

GOYA PASTORAL

Ch Tudor; *mus* Granados; *sc, dec* & *cos* de Molas.
W.PREM. Lewisohn Stadium, New York, Aug. 1, 1940.
CAST. Majas/Kaye, A. Alonso; Two Escorts/Saddler, Robbins; Marchesa/Chase; Young Man She Affects/Laing; Ladies-in-Waiting/Dokoudovska, Golden, Karniloff, Valbor; Four Young Men/F. Alonso, Kriza, Nillo, Sergievsky; Fools/Danielian, Romanoff, Gomber, Suarez; His Excellency, the Ass/Loring; Nobleman/Tudor; Maiden Carrying a Basket of Grapes/Losch.

Same décor and costumes as Fernandez' *Goyescas.* Tudor's version was given in the 1940-1 season as *Goyescas.* A foolish, gambling Marchesa tries to win a young man's favors with gold.

". . . engaging and expertly done . . . Miss Losch's role demands little of her except that she be softly feminine and appealing, and this she does to perfection . . . The most amusing role is that of an elderly marchesa beautifully played by Lucia Chase." John Martin, *New York Times,* Aug. 2.

SUMMARY

"An astonishing phenomenon in the American theater dance has been the actual realization of plans that on paper looked impossible of accomplishment —plans that included great names in past and contemporary ballet, and brand new novelties along with restyled revivals of ancient masterpieces—plans that intended to put ballet in the theater and keep it there. It all eventuated in making Jan. 11, 1940, a commemorable date in ballet and theater history." Margaret Lloyd, *Christian Science Monitor,* March 16.

". . . the first season of the Ballet Theatre is an undisputed outstanding artistic and financial success . . . a new page in the history of ballet in America." Anatole Chujoy, *Dance,* March.

Ballet Theatre "has definitely made history hereabouts. Its contribution rests less upon its actual accomplishments, though these have been by no means inconsiderable, than upon the directions to which they point. It looks very much, indeed, as if the foundations had been laid for a truly popular center for the ballet, reconciling the best tradition of the past with a recognition of the intellectual and emotional necessities of today in America, without reliance upon esthetic snobbery . . . In general the strength of the Ballet Theatre lies in its central policy by which no one choreographer dominates the scene and no one dancer is the center of the repertoire. Its accent is upon catholicity and its concentration upon productions as a whole rather than upon individual performances. The excellence of the ensemble it has developed is its greatest asset in this latter direction." John Martin, *New York Times,* Feb. 4.

SEASON 1940-1941

As an extension of his museum idea, Richard Pleasant this season eliminated the post of regisseur general and appointed regisseurs of three "wings," or departments, of the repertory: Classic, American and New English. Each specialist was responsible for the preparation of works in his individual category. Under this arrangement, all three wings prospered.

Praise continued for the classics. Of the works that were new this season, only those of Anton Dolin could be called "world premieres," and they were based on earlier models. But audiences were especially delighted with the de Mille and Tudor ballets, which had been seen before only in London. Both were to enjoy long careers with Ballet Theatre. And Eugene Loring's *Billy the Kid,* acquired from Lincoln Kirstein, was to become one of the company's prize possessions.

To celebrate its thirtieth anniversary, the Chicago Civic Opera invited Ballet Theatre to choreograph its operas and to give two ballet performances a week for the six week season beginning Nov. 3. The Middle West discovered that Ballet Theatre was just as great as the East had claimed it to be. The company then played the Majetic Theatre, New York, from Feb. 11 to March 9.

An editorial in the *New York Herald Tribune* for Feb. 11 was titled "American Ballet at Last."

> As its title declares, The Ballet Theatre stands for two things: a traditional dance form that springs from European culture; full-bodied entertainment that belongs to the contemporary American stage. This dual policy has evidently struck a receptive note in local audiences, for since its debut last season, almost every one has spoken of The Ballet Theatre as "The American Ballet." On its own initiative, the theatre-going public has made this baby organization an American institution and has taken it to its heart.

At the close of the March season, Richard Pleasant found himself unable to secure from the management the funds he believed necessary to maintain the company in accordance with his policies. Since he felt he could not compromise on a matter of principle and since his superiors felt such idealism was impractical—and hence unwarranted—a parting of the ways was inevitable.

Some of Pleasant's work-in-progress was continued—notably preparations for a new Tudor ballet to Schönberg's *Verklärte Nacht.* Others—including a projected work to be created by Doris Humphrey—were dropped. The former became one of the company's greatest assets. The latter would have made history as the first piece ever composed by a modern dance choreographer for a ballet company. Years later, such history was made. But not by Ballet Theatre.

In the spring of 1941, Ballet Theatre was offered a contract with S. Hurok for bookings to start in the autumn. Administrative posts were reassigned, and a general reorganization took place. With future plans secure, a number of the dancers spent the summer at Jacob's Pillow, near Lee, Mass., where Alicia Markova and Anton Dolin were in charge of the International Dance Festival. Several new productions were put into rehearsal at the Pillow.

PERSONNEL

DANCERS: *Guest Artist* Vera Nemchinova.

Alicia Alonso, Fernando Alonso, Muriel Bentley, Hubert Bland, Edward Caton, Lucia Chase, Karen Conrad, Fred Danieli, Leon Danielian, Jean Davidson, Agnes de Mille, Charles Dickson, Tania Dokoudovska, Anton Dolin, Betty Gil-

more, Dwight Godwin, Miriam Golden, Nana Gollner, Mimi Gomber, Ray Hamilton, Maria Karniloff, Nora Kaye, John Kriza, Hugh Laing, Eugene Loring, Annabelle Lyon, Dorothy Lysaght, Marilyn Martin, Marjorie Moore, Dorothy Mortrude, David Nillo, Richard Reed, Newcomb Rice, Jerome Robbins, Dimitri Romanoff, Donald Saddler, Katharine Sergava, Nina Stroganova, Olga Suarez, Roszika Szabova, Antony Tudor, Kirsten Valbor, Virginia Wilcox, Anne Wilson, Anna Deere Wiman, Robert Wolff, Billie Wynn, Betty Yeager.

STAFF: *Director* Richard Pleasant; *General Manager* Charles G. Stewart; *Musical Director* Max Goberman; *Regisseur of Classical Wing* Anton Dolin; *Regisseur of American Wing* Eugene Loring; *Regisseur of New English Wing* Antony Tudor; *General Press Representative* Isadora Bennett.

REPERTORY

NEW PRODUCTIONS

Ballets for the Chicago Civic Opera, November-December. CARMEN, FALSTAFF, JEWELS OF THE MADONNA, MARTHA choreographed by Caton; LUCIA, RIGOLETTO, TROVATORE choreographed by Loring; CAVALLERIA RUSTICANA, TRAVIATA choreographed by Romanoff; AIDA choreographed by Tudor.

THE LOVE SONG

Ch Genee; *mus* Bright; *cos* Ballard.
U.S. PREM. Civic Opera House, Chicago, Nov. 3, 1940. FPROD. London, 1932.
CAST. Stroganova, Dolin and Dokoudovska, Valbor, Wynn.

This suite of court dances was originally composed for a royal command performance, which was danced by the choreographer with Anton Dolin. The ballet was presented by Mme. Genée "to the Ballet Theatre in admiration and respect for the accomplishments of that organization in its short period of existence."

". . . an unpretentious little item which nevertheless succeeds admirably in creating and communicating an impression of 18 century grace and gallantry." Edward Barry, *Chicago Tribune,* Nov. 4.

CAPRICCIOSO

Ch Dolin; *mus* Cimarosa; *dec & cos* de Molas.
W.PREM. Civic Opera House, Chicago, Nov. 3, 1940.
CAST. Entree/Principals and Ensemble; Pastorale/Lyon, Romanoff; Pas de Cinq/Dolin, Danieli, Dickson, Reed, Robbins; Pas de Huit/A. Alonso, Golden, Karniloff, Kaye, F. Alonso, Kriza, Nillo, Saddler; Solo/Stroganova; Sonata/Conrad, Danielian; Jeux/Stroganova, Ensemble; Solo/Dolin; Pas de Deux/Stroganova, Dolin; Finale/Principals and Ensemble.

A completely new version of what was originally Dolin's *Italian Suite*; see July 15, 1940.

". . . never before performed, but well worth repeating, a light and brilliantly presented series of dances to music of Cimarosa in which Mr. Dolin's tastefulness and the company's trimness are ideally represented." Eugene Stimson, *Chicago Daily News,* Nov. 4.

BILLY THE KID

Ch Loring; *mus* Copland; *dec* & *cos* French.
PREM. Civic Opera House, Chicago, Dec. 8, 1940. FPROD. Ballet Caravan, 1938.
CAST. Billy the Kid/Loring; Pat Garrett/Reed; Alias/Nillo; Sweetheart and Mother/A. Alonso. March: Cowboys, Housewives, Mexican Girls, Ranchers' Wives, Prospector, Mailman/ Ensemble. Street Scene: Principals and Ensemble; Dance Hall Girls/Golden, Gomber, Karniloff. Billy's Soliloquy: Loring. Card Game on the Desert: Loring; Reed; Cowgirls in Gray/Gilmore, Wynn; Cowboy in Red/F. Alonso. Gunbattle: Loring; Reed; Nillo; Cowboys and Cowgirls in Tan/Ensemble. Macabre Dance: Ensemble. Jail Scene: Loring; Nillo. Desert: Loring; Reed; Nillo; Posse Led by Garrett, Mexican Girls/Ensemble. Billy's Death/Loring. Pieta and Closing March/Ensemble. CAST CHANGE. Sweetheart/Lyon.

The life of the frontier desperado whose lawlessness had to be crushed that the western march of progress could continue. An expanded version of the original production was prepared for Ballet Theatre.

"The piece has a rough strength and a thoroly American flavor. 'Billy the Kid' is more than an empty 'story' ballet. It has a moving beauty about it. Both its grisly and its nongrisly details are transformed by the skill of creators and performers into something universal and significant and proper for esthetic contemplation." Edward Barry, *Chicago Tribune,* Dec. 9.

THREE VIRGINS AND A DEVIL

Ch de Mille; *sc* Ramon Reed; *mus* Respighi; *cos* Motley; *dec* Lundborg.
U.S.PREM. MajTh, Feb. 11, 1941. FPROD. London, 1934.
CAST. Three Virgins: The Priggish One/deMille, The Greedy One/Chase, The Lustful One/Lyon; A Devil/Loring; A Youth/Robbins.

A Devil tempts three virgins, who are on their way to church.

"The style of movement, the humors and execution were all sophistocated, yet the action needed no involved program notes . . . Miss de Mille has scored high on this one which is lots of fun as well as being exceptionally well done . . . Mr. Loring's Devil was very droll, just leering and biding his time, sometimes with impatience, while waiting with amusing certainty for his victims." Albertina Vitak, *Dance,* April.

GALA PERFORMANCE

Ch Tudor; *mus* Prokofieff; *dec* & *cos* de Molas.
U.S. PREM. MajTh, Feb. 11, 1941. FPROD. London Ballet, 1938.
CAST. "Le Reine de la Danse" (from Moscow)/Kaye; "La Déesse de la Danse" (from Milan)/Gollner; "La Fille de Terpsichore" (from Paris)/Conrad;

Cavalier to French Ballerina/Laing; Cavalier to Italian Ballerina/Tudor; Attendant Cavaliers/Ensemble; Corpyhees/A. Alonso and Ensemble; Maitre de Ballet/Caton; A Dresser/Dokoudovska; Conductor/Wolff. CAST CHANGE. Russian Ballerina/Stroganova.

Tudor "has showed us the Theatre Royal on an evening in the Nineties when a French, a Russian and an Italian ballerina have consented to appear for the first time in the same performance. The results are just what might be imagined, only more so. Tudor . . . has composed a work that has form and identity in the theatre. There will be few, however, who will care to stop laughing long enough to worry about niceties of composition, for he has secured performances from Karen Conrad, Nora Kaye and Nana Gollner that approach perfection." John Martin, *New York Times,* Feb. 12.

PAS DE QUATRE

Ch Dolin; *after* Perrot; *mus* Pugni.
W.PREM. MajTh, Feb. 16, 1941.
CAST. Mlle. Marie Taglioni/Gollner; Mlle. Lucile Grahn/Stroganova; Mlle. Carlotta Grisi/A. Alonso; Mlle. Fanny Cerrito/Sergava. CAST CHANGES. Taglioni/Kaye; Cerrito/Lyon.

A recreation of the dance originally composed for the four great romantic ballerinas and given in London in 1845.

John Martin found this a "delicate little trifle." He thought it improved after the premiere, for later performances were done as "a revival instead of a burlesque." Alonso and Stroganova, he wrote, "danced with exceptional style and brilliance." *New York Times,* Feb. 21.

PRODUCTIONS MAINTAINED

BLUEBIRD; CARNAVAL Pantalon/F. Alonso; Estrella/Golden; DARK ELEGIES; GISELLE; GOYESCAS Nobleman/Caton; Maiden/Sergava; GREAT AMERICAN GOOF Woman/Gollner; JARDIN AUX LILAS Caroline/A. Alonso; JUDGMENT OF PARIS Juno/Karniloff; Venus/Sergava; PETER AND THE WOLF Duck/Chase; Grandfather/Laing; Wolf/Nillo; QUINTET Sister/Gollner; SWAN LAKE Odette/Gollner, Nemchinova; Pas de Trois/A. Alonso; Loring; SYLPHIDES Waltz/Lyon; Mazurka/Stroganova; Prelude/Sergava; VOICES OF SPRING Toast of Vienna/Conrad, Gollner; Lieutenant/Dolin.

CARNAVAL: "Leon Danielian comes nearer than any other dancer in recent memory to dancing the almost impossible passages of Harlequin in the middle of the work, and shows once more what an unusual talent he possesses." John Martin, *New York Times,* March 5. JUDGMENT OF PARIS: "Miss Karniloff strengthens the piece enormously. This is her first major role, and her expert handling of its comedy and grasp of its mood place her at once among the company's valuable assets." John Martin, *New York Times,* Feb. 21. SWAN LAKE: "Nemchinova's entrance was acclaimed loud and long, and the response to her valse with Anton Dolin and Leon Danielian was nothing short of an ovation . . . Others in the company were most certainly worthy of their distinguished guest. The opening pas de trois was more exciting than ever before. Karen Conrad flew about in her own sparkling fashion, dancing her brief solo

interlude with a flawlessness of technique that I have never seen matched. Nina Stroganova danced brilliantly and Leon Danielian seemed to make sparks of electricity fly from his entrechats . . ." Walter Terry, *New York Herald Tribune,* Feb. 28.

SUMMARY

John Martin issued a "fatherly scolding," tempered with compliments, to the Ballet Theatre. "No other dance organization within memory has demonstrated more clearly its integrity of purpose as a non-commercial, public-spirited institution, or its right to survive as such. It has exhibited a sturdy sense of values and has defied tradition consistently in its creation of artistically important new works designed for the general public instead of the professional balletomane. Its personnel has likewise been chosen, for the most part, with imagination and discrimination . . . As we get to the consideration of the male principals, however, we come upon delicate ground, for here is a definite weakness. Apparently nobody in the company is capable of carrying classical roles except Anton Dolin . . . this season's productions have been by no means notable for lighting and technical presentation. In more than one instance first performances have even given evidence of insufficient rehearsal, which is utterly remote from the Ballet Theatre's self-imposed tradition." *New York Times,* Feb. 23.

"There can be no question that the Ballet Theatre, now in its second season, represents a step forward in the progress of dance, especially in relation to the public. For here is an organization keenly alive to the fact that the dance is essentially a dramatic art and therefore closely bound up with contemporary thought and feeling. For many years our modern dancers have been developing new forms, and it is high time that the ballet caught up with them in putting its technical resources to new uses . . . In the Ballet Theatre we have a native group with its eyes and ears open. It opens new possibilities for the relation of the ballet to the contemporary dance." Robert Sabin, *Dance Observer,* March.

SEASON 1941-1942

The advent of the Hurok management brought new principal dancers to Ballet Theatre. Some of them came from the Ballet Russe de Monte Carlo, others from the Original Ballet Russe, both companies associated with Hurok. Although not all these dancers were Russian, the character of Ballet Theatre began to undergo what was later known as its "Russianization." In Mexico City, where the reorganized ensemble opened in the autumn, performances were advertised as a "temporada de Ballet Russe." In the United States, the slogan was: "The Greatest in Russian Ballet by the Ballet Theatre."

At the invitation of the Mexican Government, the new Ballet Theatre performed at the Palacio de Bellas Artes from Oct. 23 to Nov. 5. The New York season, at the Forty-Fourth Street Theatre (Nov. 12-Dec. 14) was followed by a tour (Jan. 12-March 6) of the Northeast, Middle West and Canada, including major engagements in Boston (Jan. 21-24), Montreal (Feb. 2-8), Toronto (Feb. 9-14) and Chicago (Feb. 26-March 1).

Although the lavish new production of *Princess Aurora* was a major attraction of the season, the greatest popular success was *Bluebeard,* which was acclaimed with color picture spreads in *Life* and *Vogue,* and seemed to prove that "Russian Ballet" could be fun.

In the spring (April 6-26), Ballet Theatre shared an engagement at New York's Metropolitan Opera House with the Ballet Russe de Monte Carlo. On

this occasion, the triumphant new production of Ballet Theatre was the work its young English choreographer had begun under the Pleasant regime, and its star was a young New Yorker, who—in 1940—had been a member of the corps de ballet. Both *Pillar of Fire* and its heroine, Nora Kaye, were, and remained, among the greatest glories of Ballet Theatre.

Although the three repertory "wings" had been abandoned, the museum idea, with its catholic viewpoint on periods and styles, was still in force. The season's major contributions were wide ranging. A nineteenth century showpiece, a burlesque legend and a psychological drama—Ballet Theatre excelled in all.

In May, the company began a five month residence in Mexico, whose government sponsored their stay. Following a season at Bellas Artes (May 11-June 25)—with a few intervening dates in Puebla and Guadalajara—the company established itself in Mexico City to rehearse and prepare new productions. Working with them during the summer were both Michel Fokine and Leonide Massine, the latter having just left the Ballet Russe de Monte Carlo.

At this time, members of Ballet Theatre also danced in the Mexican film *Yolande,* which starred Irina Baronova, in the grand pas de deux from *Princess Aurora* and the finale of *La Fille Mal Gardée.*

PERSONNEL

DANCERS: Alicia Markova, Irina Baronova, Anton Dolin.

Karen Conrad, Lucia Chase, Agnes de Mille, Annabelle Lyon, Nina Stroganova, Nora Kaye, Maria Karniloff, Sono Osato, Jeanette Lauret, Rosella Hightower, Miriam Golden, Nina Popova, Galina Razoumova, Muriel Bentley, Jean Hunt, Jean Davidson, Mimi Gomber, Roszika Sabo, Virginia Wilcox, Billie Wynn, Margaret Banks, Barbara Fallis, Jean Crenshaw, Shirley Eckl, Albia Kavan, Faye Isaacs.

Yura Lazovsky, Dimitri Romanoff, Antony Tudor, George Skibine, Ian Gibson, Vania Psota, Simon Semenoff, Hugh Laing, Oleg Tupine, Jerome Robbins, Borislav Runanine, David Nillo, Nicolas Orloff, Charles Dickson, Donald Saddler, Richard Reed, John Kriza, Hubert Bland, Frank Hobi, Wallace Seibert, Alpheus Koon Jr., John Duane, Duncan Nobl.

STAFF: *Managing Director* Gerald W. Sevastianov; *Executive Manager* Charles Payne; *Musical Director* Antal Dorati; *First Conductor* Mois Zlatin; *Regisseur General* Vania Psota, Yura Lazovsky[1]; *Professeur de Dance* Antony Tudor; *Company Manager* George Perper; *Worldwide Management* Hurok Attractions, Inc.

REPERTORY

NEW PRODUCTIONS

PRINCESS AURORA

Ch Petipa, *rest* Dolin; *mus* Tchaikovsky; *dec* Baronoff, *after* Bakst; *cos* Karinska, *after* Bakst.

1. Lazovsky replaced Psota as Regisseur for spring season.

PREM. BelArt, Oct. 23, 1941; ForTh, Nov. 27, 1941. FPROD. RusImpB, 1890. CAST. Princess Aurora/Baronova; Prince Charming/Dolin; Queen/Lauret; King/Smith; Master of Ceremonies/Nobl; Mazurka/Ensemble; Fairies and their Attendants/Popova, Reed; Chase, Runanine; Conrad, Romanoff; Osato, Skibine; Kaye, Saddler; Lyon, Gibson; Rose Cavaliers/Skibine, Romanoff, Reed; Pas de Trois/Kaye, Hightower, Dickson; White Cat and Puss in Boots/Chase, Semenoff; Bluebird/Conrad, Gibson; Three Ivans/Lazovsky, Orloff, Bland. CAST CHANGES. Aurora/Markova; Bluebird/Markova.

Divertissements from the last act of *The Sleeping Beauty.*

"Baronova was a warm and vibrant Aurora. She danced with her usual sincerity and musicality and even her technical proficiency was forgotten in the graciousness of her movements. Dolin, who deserves the thanks of the dance world for his arrangement of the ballet, partnered as only Dolin can partner. Perhaps the surprise of the evening was Ian Gibson . . . It was his debut with the company and a most auspicious one, for though he has much to learn, I have never seen so pleasurable a Bluebird since Diaghileff." Don Cayetano, *Novedades* (Mexico City), Oct. 25.

THE BELOVED

Ch, sc Nijinska; *mus* Schubert-Liszt; *dec & cos* de Molas.
PREM. BelArt, Oct. 24, 1941; ForTh, Nov. 13, 1941. FPROD. Ida Rubinstein Ballet, 1928. Original title: *La Bien-Aimée.*
CAST. Musician/Dolin; Beloved/Markova; Spirits/Ensemble; Peasants/Lyon, Orloff and Ensemble; Grisettes/Chase, Osato; Students/Lazovsky, Romanoff; Lioness/Lauret; Dandies/Gibson, Hobi, Koon, Runanine, Saddler; Devil of the Carnival/Skibine; Valets/Duane, Seibert. CAST CHANGE. Lioness/Golden.

A musician reminisces.

"Its general mood, which is that of 'Les Nuits' by Alfred de Musset, is beautifully caught and reflected. It is commonplace to talk of the haunting beauty of Alicia Markova, of the unearthly loveliness of her dancing, but I know of no other words to express that particular sensation she conveys unless it be to say that she seems to possess a kind of inner quietude which communicates itself to the public . . . Dolin most impressively mimed and danced the fortunate musician who has Markova as his muse . . ." Don Cayetano, *Novedades* (Mexico City), Oct. 26.

SLAVONIKA

Ch Psota; *mus* Dvorak; *cos* Colt.
W.PREM. BelArt, Oct. 24, 1941. U.S.PREM. ForTh, Nov. 21, 1941.
CAST. Slavonika/Baronova; Jan/Skibine: Marushia/Chase; Vashek/Psota; Friends of Jan/Lazovsky, Gibson; Friends of Slavonika/Osato, Kaye; Girls and Boys of the Village/Ensemble. CAST CHANGES. Slavonika/Karniloff; Marushia/Karniloff; Vashek/Runanine.

Spring and young love in Czechoslovakia, a tribute to the centenary of the birth of Dvorak.

"In spite of its enthusiastic reception there can be no doubt but that the ballet is slightly too long for a character ballet and that, in our attitude, it is much too strenuous for any but superhuman dancers . . . Baronova's glowing and delicious femininity is complemented by Skibine's graceful but cool masculinity," Don Cayetano, *Novedades* (Mexico City), Oct. 26. "First honors, I think, should go to Alvin Colt for his brightly-hued costumes." Walter Terry, *New York Herald Tribune,* Nov. 22.

BLUEBEARD

Ch FOKINE; *mus* OFFENBACH; *dec & cos* VERTES.
W.PREM. BelArt, Oct. 27, 1941. U.S.PREM. ForTh, Nov. 12, 1941.
CAST. King Bobiche/Psota; Count Oscar/Runanine; Baron Bluebeard/Dolin; Alchemist Popoloni/Semenoff; Wives of Bluebeard/Golden, Lauret, Karniloff, Kaye, Hightower; Queen Clementine/Chase; Queen's Lovers: Angelo/Lyon and Romanoff, Saddler, Robbins, Lazovsky; Floretta (Princess Hermilia)/Markova; Prince Sapphire/Skibine; Boulotte/Baronova; Ladies and Gentlemen of the Court, Pages, Soldiers, Peasants, Shepherds and Shepherdesses/Ensemble. CAST CHANGES. King/Tudor; Floretta/Kaye; Sapphire/Gibson.

An opera bouffe style version of the old tale.

R.F.M., writing in Mexico City's *El Universal Grafico* on Oct. 30, found the ballet clever, humorous, expressive and varied. He especially praised the dazzlingly colorful ensemble numbers. Alicia Markova and Anton Dolin, he asserted, were magnificent. He found Irina Baronova beautiful and appealing in her characterization. The great enthusiasm of the audience was, he felt, justified. "The Ballet Theatre has the season's biggest smash hit, *Bluebeard,* a lively version of the old fresh legend which proved a great success in New York and is now the troupe's mainstay on the road." *Life,* Jan. 16.

SPECTRE DE LA ROSE

Ch FOKINE; *sc after* THEOPHILE GAUTIER; *mus* WEBER; *dec & cos after* BAKST.
PREM. BelArt, Oct. 31, 1941; ForTh, Dec. 4, 1941. FPROD. DiagBR, 1911.
CAST. Young Girl/Lyon; Rose/Gibson.

A young girl, returning from her first ball, dreams that she is dancing with the spirit of the rose she wore.

Carlos Gonzalez Peña, writing in Mexico City's *El Universal* on Nov. 6, praised the appealing purity of Annabelle Lyon's interpretation and the skill and dexterity which Ian Gibson brought to his virtuoso role.

AFTERNOON OF A FAUN

Ch after NIJINSKY; *mus* DEBUSSY; *dec & cos after* BAKST.
PREM. BelArt, Nov. 4, 1941; MetOp, Nov. 1, 1942. FPROD. DiagBR, 1912.
CAST: Nymph/Lauret; Faun/Skibine. CAST CHANGE. Faun/Laing.

The Nymph rejects the love of the Faun. Performed on this occasion as a duet. Nijinsky's group of nymphs was restored the following season. At the

first New York performance the nymphs were the Misses Davidson, Fallis, Hightower, Popova, Razoumova and Sabo.

Writing in *El Universal* on Nov. 5, F.M. voiced regret for the elimination of the nymphs. North American critics were unimpressed by the ballet, even when performed with the augmented cast.

RUSSIAN SOLDIER

Ch Fokine; *mus* Prokofieff; *dec & cos* Dobujinsky.

W.PREM. Opera House, Boston, Jan. 23, 1942.

CAST. Russian Soldier/Lazovsky. Scene 1: Drum-Major/Orloff; Officers/Bentley, Karniloff; Musicians, Soldiers/Ensemble. Scene 2: Wheat, Peasants/Ensemble; Death/Saddler, Koon, Duane. Scene 3: Bride/Razoumova; Mother/Eckl; Father/Semenoff; Guests/Robbins, Orloff and Ensemble. Scene 4: Doctor/Duane; Death/Saddler; Stretcher-Bearers, Weeping Maidens/Ensemble. CAST CHANGE. Soldier/Skibine.

Memories of a dying soldier.

"Like the '1812 Overture,' 'Russian Soldier' is a piéce d'occasion especially pertinent just now, acceptable in the name of Russia's strength and courage, sweetly nostalgic to those who know and love the land, sad and touching in spite of its sentimentalities. Regarded objectively, detached from the apotheosizing mist of current events, it is a piéce d'ocassion and not a piéce de resistance, though it has its moments, and is presented in novel form . . . Yurek Lazovsky handled skilfully the mimed role of the soldier." Margaret Lloyd, *Christian Science Monitor,* Jan. 30.

PILLAR OF FIRE

Ch Tudor; *mus* Schoenberg; *dec & cos* Mielziner.

W.PREM. MetOp, April 8, 1942.

CAST. Eldest Sister/Chase; Hagar/Kaye; Youngest Sister/Lyon; Friend/Tudor; Young Man From The House Opposite/Laing; Lovers in Innocence/Ensemble; Lovers in Experience/Osato and Hightower, Bentley, Robbins, Saddler, Hobi; Maiden Ladies Out Walking/Razoumova, Sabo.

A young woman, fearing that she will be a spinster, gives herself to a man she does not love, but is finally united with the man she really loves.

"The situation is crudely realistic, but the action is translated into a realm of symbolic unreality, brooding and terrifying because of its intangibility. By the very artificiality of the ballet technique, and its constant contrast with sheer colloquialism of movement, Tudor achieves a sharp and vivid inner truth for his people and his theme . . . The central role has been designed quite evidently for Nora Kaye, who plays it so beautifully that it is impossible to conceive of anybody else doing it. There is great passion always latent under her inhibited movements and her inordinate quietness, and not even in the difficult lifts and often elaborate adagio passages does she lose an atom of her conviction. It is a superb performance . . . The work as a whole is a tremendous achievement." John Martin, *New York Times,* April 9.

PRODUCTIONS MAINTAINED OR REVIVED

CAPRICCIOSO Solo, Jeux, Pas de Deux/Markova; Pas de Cinq, Sonata/Gibson; CARNAVAL Pierrot/Semenoff; Harlequin/Lazovsky; Pantalon/Psota; DARK ELEGIES Scene 1/Kaye; FILLE MAL GARDEE Mother/Semenoff; Lisette/Baronova; Alain/Gibson; GALA PERFORMANCE Italian Ballerina/Baronova, Golden; GISELLE Giselle/Markova; Myrtha/Kaye; GOYESCAS Maja/Golden; Young Man/Robbins; Maiden/Bentley; JARDIN AUX LILAS Caroline/Markova; JUDGMENT OF PARIS Venus/Lauret; PAS DE QUATRE Taglioni/Markova; Grahn/Baronova, Conrad; Grisi/Hightower, Kaye; PETER AND THE WOLF Peter/Lazovsky, Robbins; Cat/Karniloff, Osato; Grandfather/Semenoff; Wolf/Dolin; SWAN LAKE Odette/Baronova, Markova; SYLPHIDES[1] Waltz/Hightower; Mazurka/Baronova; Mazurka/Skibine; Prelude/Markova; THREE VIRGINS AND A DEVIL Priggish Virgin/Karniloff, Lauret; Devil/Lazovsky; VOICES OF SPRING Toast of Vienna/Baronova.

FILLE MAL GARDEE: "Ian Gibson stops the show by his brilliant dancing of the idotic Alain. There have been funnier performances of Alain hereabouts, but none that has been danced nearly so well. Baronova, also, passes over many of the comic possibilities of Lisette, but she play it with charm and vivacity . . ." John Martin, *New York Times,* Nov. 17. GISELLE: Alicia Markova "topped even her past triumphs, flooding every movement with bewitching beauty, filling each gesture with dramatic significance." Nora Kaye "danced the difficult role better than I have ever seen it done before. To the characterization she brought a regal presence and to the dance passages a clean and purely classic technique." Walter Terry, *New York Herald Tribune,* Nov. 27. PAS DE QUATRE: "Alicia Markova as Taglioni is completely exquisite, looking uncannily like the great Marie, headdress and all, and adding just the merest fillip of comment to her wonderful sense of nineteenth century style . . . Annabelle Lyon as Cerrito has captured this flavor with a rightness rivaling Markova's and has made a delightful thing out of quite the smallest role of the four." John Martin, *New York Times,* Nov. 29. SWAN LAKE: Irina Baronova's "performance was a brilliant one from every aspect. Technically she was superb both in the brittle and flashing movements of one of her variations and in the lyric flow of her adagio sequences with Anton Dolin, her cavalier. Baronova's characterization is an exciting one, for she accents the dramatic qualities of her role and makes the Swan Queen more of a woman and less of an enchanted, fluttering bird." Walter Terry, *New York Herald Tribune,* April 23.

SUMMARY

"From the choreographic angle, the Europeans win out, for Eugene Loring and his American ballets are gone . . . In this I disagree with the new Ballet Theatre policy, for I believe that the lustiness of a 'Billy the Kid' and the straightforward, emotionally adult and fresh movement invention of American choreographers would give added power to the Ballet Theatre repertory . . . The loss of some American characteristics is to be deeply regretted, but the addition of Markova and Baronova brings added prestige and artistry to the company. The corps de ballet is still the best in the field, and with few exceptions, its members dance with the zip and sparkle which distinguished them in earlier seasons." Walter Terry, *New York Herald Tribune,* Nov. 16.

". . . the original purpose of the Ballet Theatre can be said to have been abandoned altogether . . . The concept of a 'museum of the living art of the

1. With this season, Tack's décor was abandoned and replaced by a setting of Eugene Dunkel "after Corot."

ballet' as a permanent public institution has been put aside for the more familiar commercially sponsored, privately subsidized Ballet Russe pattern . . . such a change seems of questionable wisdom . . . The ensemble is still the best in the field and no other company in memory has had so many potential ballerinas in its ranks . . . Excellent additions to the roster this season were Rosella Hightower, who is certainly somebody to be watched, Sono Osato, and Yura Lazovsky." John Martin, *New York Times,* Dec. 21.

In lieu of general summaries for the spring season, the reviewers continued to lavish their praises on *Pillar of Fire.*

SEASON 1942-1943

The autumn was saddened by the news of the death of Michel Fokine in New York on Aug. 22. The last of his ballets that he revived for the company —*Petrouchka*—had the greatest artistic success of the season.

Ballet Theatre began its performances with a subscription series at Bellas Artes from Aug. 27 to Sept. 20. The company then played the Metropolitan Opera House from Oct. 6 to Oct. 11 and again, after a tour of New England, from Oct. 22 to Nov. 1. Ballet Theatre made a transcontinental tour (Nov. 5-March 28), which included major engagements in San Francisco (Jan. 25-Feb. 2), Los Angeles (Feb. 4-13), Chicago (Feb. 24-March 7) and Toronto (March 15-20).

The spring season in New York (April 1-May 9), again at the Metropolitan, marked the beginning of what later became a significant practice—the addition of a considerable number of guest artists to take over featured roles in the repertory. One of the guests, Argentinita, also presented dances with her own company on some of the Ballet Theatre programs.

Of the premieres, none of the Massine ballets fared very well, though *Aleko* had some fervent supporters. David Lichine's *Helen of Troy* was popular on the road, but New York warmed to it only gradually. It was suggested that some styles might, after all, be unsuitable for Ballet Theatre. Again, it was Antony Tudor who carried off the honors of the spring season.

In July and August, the company toured the west coast, dancing for the first time at the Hollywood Bowl.

PERSONNEL

DANCERS: *Guest Artists* Argentinita[1], Adolph Bolm, Agnes de Mille, André Eglevsky, Leonide Massine, Vera Nemchinova[2], Janet Reed[2], Vera Zorina[2].

Alicia Markova, Irina Baronova[3], Anton Dolin.

Karen Conrad, Yura Lazovsky, Lucia Chase, Annabelle Lyon, Antony Tudor, George Skibine, Ian Gibson, Nora Kaye, Hugh Laing, Dimitri Romanoff, Simon Semenoff Maria Karniloff, Rosella Hightower, Sono Osato[4], Jeanette Lauret, Alicia Alonso, Jerome Robbins, Borislav Runanine, Marina Svetlova.

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1. Danced only in *Three-Cornered Hat.*
2. Spring season only.
3. Left company because of illness late in 1942.
4. Also billed as Sono Fitzpatrick during this season.

Miriam Golden, Nina Popova, Galina Razoumova, Muriel Bentley, Jean Hunt, Albia Kavan, Jean Davidson, Mimi Gomber, Roszika Sabo, Virginia Wilcox, Billie Wynn, Margaret Banks, Barbara Fallis, Shirley Eckl, Hilda Wagner, Georgia Hiden, June Morris.

David Nillo, Nicolas Orloff, Charles Dickson, Donald Saddler, Richard Reed, John Kriza, Hubert Bland, Frank Hobi, Wallace Seibert, Fernando Alonso, Alpheus Koon Jr., John Duane, Duncan Nobl, John Taras, Rex Cooper, Stanley Herbertt, Michael Kidd, Vladimir Kostenko, William Lundy, Robert Lindgren, Nicholas Vasilieff, Francisco Xavier, Harold Lang. James Starbuck.[1]

STAFF: *Managing Director* Gerald D. Sevastianov, J. Alden Talbot[2]; *Executive Manager* Charles Payne; *Musical Director* Antal Dorati; *Conductor* Mois Zlatin; *Regisseur General* Yura Lazovsky, Adolph Bolm[3]; *Company Manager* George Perper; *General Press Representative* Gerald Goode; *Worldwide Management* Hurok Attractions, Inc.

REPERTORY

NEW PRODUCTIONS

PETROUCHKA

Ch Fokine; *mus* Stravinsky; *dec after* Benois.

PREM. BelArt, Aug. 27, 1942; MetOp, Oct. 8, 1942. FPROD. DiagBR, 1911.

CAST. Dancer/Baronova; Petrouchka/Lazovsky; Blackamoor/Nillo; Charlatan/Semenoff; Chief Nursemaid/Lauret; Chief Coachman/Skibine; Nursemaids, Coachmen/Ensemble; Grooms/Robbins, Orloff; Gay Merchant/Runanine; Gypsies/Bentley, Popova; Street Dancers/Hightower, Hunt; Old Man/Dickson; Drunkards, Masqueraders/Ensemble. CAST CHANGES. Dancer/Chase, Conrad, Zorina; Petrouchka/Massine, Robbins; Blackamoor/Bolm, Eglevsky, R. Reed; Charlatan/Taras.

In the midst of a gay Russian fair, a puppet, endowed with a soul, suffers the consequences of human love and human servitude.

"First credit belongs to Yurek Lazovsky for his magnificent interpretation of 'Petrouchka,' a performance altogether remarkable for its deep feeling. In short, an authoritative rendering which Fokine might have been proud of. Irina Baronova is always charming as the 'dancer.' She looked lovely and her movements were crisp but I should like to see a little more hardness and glitter." Don Cayetano, *Novedades* (Mexico City), Aug. 28. "In [Lazovsky's] hands the role of the introverted puppet establishes emotional contact with the spectator and holds it with a fantastic dramatic poignancy, as it has consistently failed to do in other hands over a long period of years." John Martin, *New York Times,* Oct. 9. "Adolph Bolm [the Blackamoor] gave meaning and dramatic import to what has long been a matter of mere routine." John Martin, *New York Times,* April 3.

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1. Danced only in *Three-Cornered Hat.*
2. Talbot replaced Sevastianov as Managing Director in May.
3. Bolm replaced Lazovsky as Ballet Master-Regisseur General in October.

COPPELIA

Ch St. Leon, *rest* Semenoff; *sc* St. Leon, Nuitter, *after* E. T. A. Hoffman; *mus* Delibes; *dec* & *cos* Montenegro.

PREM. BelArt, Sept. 1, 1942; MetOp, Oct. 22, 1942. FPROD. Paris Opéra, 1870.

CAST. Swanilda/Baronova; Franz/Dolin; Dr. Coppelius/Semenoff; Priest/Koon; Swanilda's Friends/Ensemble; Coppelia, the Doll/Eckl; Automatons: Chinaman/Gibson; Turk/Duane; Death/Bland; Pierrot/Koon; Arlequin/Kriza; Columbine/Wilcox; King/Nobl. CAST CHANGES. Swanilda/Hightower; Franz/Eglevsky.

Franz, in love with the doll created by Dr. Coppelius, is duped by Swanilda, who impersonates Coppelia come to life.

"The ballet has been cut to almost three quarters its length . . . if this has the advantage of concentration and speed it has the disadvantage of loss of clarity and of upsetting the choreographic balance resulting from leaving the star role practically uncut . . . But as long as Baronova with her vivacity, her charm and her technical brilliance dances 'Swanilda' the advantages win. Her performance threw off electrical sparks of wit and beauty. Dolin gave 'Franz' the benefit of his great experience . . . Semenoff is to be congratulated on his skill in adapting the older versions and on his own contributions." Don Cayetano, *Novedades* (Mexico City), Sept. 3.

ALEKO

Ch Massine; *sc after* Alexander Pushkin; *mus* Tchaikovsky; *dec* & *cos* Chagall.

W.PREM. BelArt, Sept. 8, 1942. U.S.PREM. MetOp, Oct. 6, 1942.

CAST. Zemphira/Markova; Aleko/Skibine; Young Gypsy/Laing; Zemphira's Father/Tudor. Scene 1: Fortune Teller/Chase; Gypsy Child/Wilcox; Horse/Nillo; Gypsies/Ensemble. Scene 2: Acrobat/Lyon; Street Dancer/Hightower; Clown/Seibert; Bondura Player/Saddler; Bear/Hobi. Scene 3: Bathers, Young Boys, Peasants/Ensemble; Violinist/Hobi; Butterfly/Lyon; Pan/Gibson. Scene 4: Society Lady/Chase; Gentleman/Semenoff; Duke/Duane; Poet/Gibson; His Beloved/Conrad; Society Girls, Candlestick, Cat, Rat, Snake, Rooster, Cow, Fish, Fox, Policeman, Coachman, Russian Babas, Lamplighter, Weak-Minded Man, Very Old Man, Gypsies/Ensemble. CAST CHANGES. Zemphira/Kaye; Aleko/Dolin, Massine.

A city boy falls in love with a gypsy girl and eventually kills both her and her gypsy lover.

"Everything is there, [Massine's] abstract symphonies, his character ballets, his classical works and added to them is a humanity, an emotional and poetic depth which he has never before achieved . . . A Markova unseen by America dances the girl with colour and passion. She rides the emotional storm; magnificent performance. Yura Skibine, the young noble, has won with confidence and mastery in 'Aleko' his definite right to stardom . . . Hugh Laing as the gypsy boy gave the performance of his life. He was warm and vibrant and worthily completed the trio of principals. As the Gypsy Chief, Tudor was the strong, calm, pitying antithesis to the storm of passion around him . . . No less than 23 curtain calls. Ovations and wild cheering for the dancers, Massine, Chagall." Don Cayetano, *Novedades* (Mexico City), Sept. 9. "The choreography finds

Massine in his most centrigufal mood. The stage is nearly always full of people milling about vigorously, flailing with their arms and offering absolutely no focus for the eye . . . The roles of the three prncipals, however, are clear and ingeniously conceived for the most part . . . In a sense, however, it is Chagall who emerges as the hero of the occasion. He has designed and painted with his own hand four superb backdrops, which are not actually good stage settings at all, but are wonderful works of art." John Martin, *New York Times,* Oct. 7.

HELEN OF TROY

Ch Fokine; *mus* Offenbach; *dec* & *cos* Vertes.

W.PREM. BelArt, Sept. 10, 1942.

CAST. Helen/Baronova; Paris/Dolin; Menelaus/Saddler; Calchas/Semenoff; Aphrodite/Kaye; Pallas Athena/Chase; Hera/Hightower; Zeus/Saddler; Hermes/Gibson; Hymen/Robbins; Eris/Lauret; Hephaistus/Orloff; Eros/Hunt; Poisedon/Nobl; The Centaur Chiron/R. Reed; Ares/Nillo; Thetis/Karniloff; Peleus/Runanine; Greek Chieftains and Heroes: Agamemnon/Runanine; Ajax 1/R. Reed; Ajax 2/Kriza; Patroclus/Nobl; Philoctetes/Orloff; Achilles/Nillo; Aide-de-Camp/Lazovsky. Blacksmith/Seibert; Megara/Karniloff; Usher/Lazovsky; Soldiers/Ensemble.

Fokine had left this burlesque ballet unfinished. Lichine later completed the work, making considerable changes. See Nov. 29, 1942.

DON DOMINGO DE DON BLAS

Ch Massine; *sc after* Juan Ruiz de Alarcon; *mus* Revueltas; *dec* & *cos* Castillanos; *masks* Federigo Canessi.

W.PREM. BelArt, Sept. 16, 1942. U.S.PREM. MetOp, Oct. 9, 1942.

CAST. Don Domingo/Dolin; Don Juan/Romanoff; Viceroy/Tudor; Don Ramiro/Semenoff; Leonor, his daughter/Markova; Constanza, her companion/Chase; Nuno, Don Domingo's valet/Lazovsky; Beltran, Don Juan's valet/Gibson; Ines, Leonor's maid/Kavan; Hat-seller/Koon; Tailor/Runanine; House Proprietor/Hobi. Entrances: 1. Danza de Pluma/Ensemble. 2. Danza de Fruta/Ensemble. 3. Cortege: Conspirators, Indians/Ensemble. 4. Danza del Tigre: Tiger/Gibson; Dogs/Wilcox, Wynn; Buzzards/Nobl, Koon; Hunters/Nillo, Saddler; Tricksters/Kriza, Robbins, Runanine, Orloff. 5. Finale/Ensemble. By the time of the New York premiere, the last two sections were altered to: 4. Don Juan's Dream: Mayan Goddess/Baronova; Mayan Warrior/Skibine. 5. Finale: Virgin/Hunt; Death/Bland; Masks/Koon, Nobl, Hobi; Peasants and Indians/Ensemble. CAST CHANGE. Leonor/Baronova.

The rivalry of Don Domingo and Don Juan for the hand of Leonor. The gifts presented to her by her suitors were dramatized by old Indian dances, material for which was provided by the Mexican Ministry of Education. The world premiere was given on Mexico's Independence Day.

"The aim is not pedantic. Yet the result of witnessing the Yaqui deer dance, the tiger dance of Guerrero, the sun dance of Oaxaca, the Tehuantepec fruit dance etc. etc. all bound together by some incomprehensible story of the XVII century is that of having an overly rich fruit cake stuffed down your throat . . . I have a vague impression that the company danced well but the terrible weight of setting and decor obscured the choreography." Don Cayetano, *Novedades* (Mexico City), Sept. 17. The New York critics agreed.

ROMANTIC AGE

Ch Dolin; *mus* Bellini; *dec* & *cos* Merida.
W.PREM. MetOp, Oct. 23, 1942.
CAST. Elora, a Nymph/Markova; Cupid/Conrad; Faun/Kriza; Youth/Dolin; His Friends/Nillo, Saddler, Seibert; Three Muses/Golden, Karniloff, Osato; Nymphs/Ensemble. CAST CHANGE. Cupid/Hunt.

A faun and a youth in love with a nymph.

"Generally Dolin has composed poorly for the men, including himself (what would he do without two knees to fall on!), and excellently for the women. Casting Alicia Markova as a nymph who cannot dance is in itself amusing, and the choreography he has given her is delicious. A brief variation after she has felt the magic of Cupid's dart (it is that kind of spoof), is as brilliant a bit of allegro as the repertory provides, and needless to say Markova's dancing of it is beyond praise." John Martin, *New York Times,* Oct. 24.

HELEN OF TROY

Ch Lichine; *mus* Offenbach; *dec* & *cos* Vertes.
W.PREM. Masonic Auditorium, Detroit, Nov. 29, 1942.
CAST. Prologue: Paris/Dolin; Lamb/Hunt; Sheep/Ensemble; Hermes/Robbins; Aphrodite/Baronova; Hera/Hightower; Pallas Athena/Chase. The story: Menelaus, King of Sparta/Semenoff; Helen, his Wife/Baronova; Ajax 1/R. Reed; Ajax 2/Kriza; Calchas/Saddler; Orestes/Lazovsky; Chrisothemis/Lyon; Three Acrobats/Osato, Hightower, Karniloff; Bacchis, the Chief Maid/Chase; Maids, Ladies of the Court/Ensemble; Ladies with the Dog/Karniloff, Hightower, Osato; Lady with the Faun/Chase; Faun/Orloff; Bathers, People of Sparta/Ensemble. CAST CHANGES. Paris/Eglevsky; Aphrodite/Osato; Helen/Karniloff, Zorina.

Lichine's revised and completed version of the Fokine ballet. See Sept. 10, 1942. Some changes later made in New York were unofficially attributed to George Balanchine.

"Homer turned over in his grave Sunday evening. Never was epic story so gorgeously kidded. Lichine's choreography even kids the institution of ballet itself, including Lichine's . . . The art of ballet comes in for lampooning, with sly little repetitions and over-emphasis all the way through. 'Helen of Troy' is a magnificent piece of burlesque . . . Miss Baronova, being pretty and full of spirits and possessing such comic sense, is doubtless abler at turning Helen into satire than any ballerina in the business." Russell MacLauchlin, *Detroit News,* Nov. 30. "Mr. Lichine has couched the work in the medium of musical comedy dancing, in which the company is certainly not proficient, and has furthermore kept it well in the rank of second-rate musical comedy . . . Miss Zorina seems a little lost in all this. She dances well enough, but is for the most part dressed unbecomingly and plays the role with a rather cool aloofness." John Martin, *New York Times,* April 4. "Miss Karnilova covered herself with glory as Helen. She brought to the role a technical assurance, a freedom of style and a fine sense of real Offenbach opera bouffe." John Martin, *New York Times,* April 30.

THE FANTASTIC TOY SHOP

Ch Massine; *mus* Rossini; *dec* & *cos* Derain.
PREM. Central High School Auditorium, Omaha, Neb., Jan. 4, 1943. FPROD.

DiagBR, 1919. Original title: *La Boutique Fantasque.*
CAST. Shopkeeper/Semenoff; His Assistant/Orloff; Thief/Bland; English Old Maid/Bentley; Her Friend/Gomber; American/Tudor; His Wife/Eckl; Their Son/Robbins; Their Daughter/Hunt; Russian Merchant/Runanine; His Wife/Wagner; Their Son/Kidd; Their Daughters/Davidson, Sabo, Wilcox, Wynn. The Dolls: Tarantella Dancers/Kaye, Lazovsky; Queen of Clubs/Golden; Queen of Hearts/Karnilova; King of Spades/Romanoff; King of Diamonds/Laing; Snob/R. Reed; Melon Hawker/Taras; Cossack Girl/Razoumova; Cossack Chief/Eglevsky; Five Cossacks/Ensemble; Dancing Poodles/Conrad, Kriza; Can-Can Dancers/Baronova, Massine; Their Friends/Ensemble. CAST CHANGES. Poodle/Hunt; Can-Can Dancer/Conrad.

Dolls come to life.

The Fantastic Toyshop was in truth a fantasy of grace and humor. Ragged ensemble for the men? But consider the superb work of Leonide Massine and Irina Baronova." Martin W. Bush, *Evening World-Herald* (Omaha), Jan. 5.

CAPRICCIO ESPAGNOL

Ch Massine, *in collaboration with* Argentinita; *mus* Rimsky-Korsakov; *dec & cos* Andreu.
PREM. War Memorial Opera House, San Francisco, Jan. 28, 1943. FPROD. BRMonC, 1939.
CAST. Alborada/Ensemble; Variation/Golden, Saddler, Ensemble; Alborada/Banks, Razoumova, Ensemble; Gypsy Scene and Songs/Kaye, Massine; Asturian Fandango/Chase, Lazovsky, Kaye, Massine, Ensemble.

A suite of stylized Spanish dances.

With *Aleko* receiving its first west coast performance on the same night, *Capriccio* was overlooked by the critics. Alfred Frankenstein, writing in the next day's *San Francisco Chronicle,* dismissed it as a "staple of the Massine repertoire." The new production did not attract much attention elsewhere, either.

ROMEO AND JULIET

Ch Tudor; *mus* Delius; *dec & cos* Berman.
W.PREM. MetOp, April 6, 1943.
CAST. Montague/Runanine; Capulet/Taras; Romeo/Laing; Mercutio/Orloff; Benvolio/Robbins; Kinsmen of Montagues and Capulets/Ensemble; Tybalt/Tudor; Friar Laurence/Romanoff; Paris/R. Reed; Lady Montague/Golden; Lady Capulet/Razoumova; Juliet/Markova; Nurse to Juliet/Chase; Rosaline/Osato; Ladies at the Ball, Attendants to Juliet/Ensemble; Townspeople: Trading Woman/Hightower; Cripple/Runanine; Blind Man/Vassilief.

This version of Shakespeare's tragedy was performed as scheduled, though Tudor had not finished it. The reviewers withheld judgment until the complete production was presented four nights later.

". . . the work is less a ballet by Antony Tudor than a pageant by Eugene Berman, whose beautiful but unyielding setting and sumptuous costumes quite

swamp the stage . . . [Tudor] has told a tale that must remain obscure to those who do not know it already. It is cluttered with minor figures and lays as much emphasis on secondary scenes as upon primary . . . The conception of Juliet is a charming one, however, and Alicia Markova makes it quite the most memorable feature of the evening. She is young and fragile and vital, a radiant and restless creature, all lightness and dashing impetuosity." John Martin, *New York Times,* April 10.

THREE-CORNERED HAT

Ch Massine; *sc* Martinez Sierra; *mus* Falla; *dec* & *cos* Picasso.

PREM. MetOp, April 11, 1943. FPROD. DiagBR, 1919. Original title: *Le Tricorne.*

CAST. Miller/Massine; Miller's Wife/Argentinita; Governor/Semenoff; Governor's Wife/Wilcox; Dandy/Kidd; Police, Neighbors/Ensemble; Jota/Chase, Golden, Sabo, Gomber, Wynn, Banks, Morris; Poor Men/Romanoff, Starbuck.

A gay Spanish tale about a governor who flirts with a miller's wife.

"Massine outdid himself as the Miller; he had not danced this role as well in years. The role of the Miller's Wife was taken by a guest artist, Argentinita. She is a great Spanish dancer, as is well known, and she gave an interesting, if not thrilling performance . . . Massine's Three-Cornered Hat is not so much authentic Spanish dancing, as a refraction of the Spanish dance through the prism of ballet . . . Argentinita, however, danced an honest-to-goodness Spanish dance. She and the rest of the dancers appeared miles apart, and the ballet never jelled . . ." Anatole Chujoy, *Dance News,* May.

APOLLO

Ch Balanchine; *mus* Stravinsky; *dec* Dunkel; *cos* Karinska.

PREM. MetOp, April 25, 1943. FPROD. DiagBR, 1928. Original title: *Apollon Musagète.*

CAST. Apollo/Eglevsky; Three Muses: Terpsichore/Zorina; Polyhymnia/Kaye; Calliope/Hightower; Two Nymphs/Golden, Eckl; Leto, Mother of Apollo/Morris.

The birth of the god Apollo and his acceptance of his responsibility as leader of the muses.

"The sensitive and fanciful Balanchine is at his best in this classical scenario, so beautifully conceived and carried out, with décor and lighting a model of taste. In the title role, André Eglevsky captures the eye and the imagination with personality, poses and movements of grace and virility. Vera Zorina is essentially in her province as Terpsichore, a role in which the humanized element is less emphasized than abstract classicism." Rosalyn Krokover, *Musical Courier,* May 5.

THE WANDERER

Ch Balanchine; *mus* Schubert-Liszt; *dec* & *cos* Tchelitcheff.

PREM. MetOp, May 21, 1943. FPROD. Les Ballets 1933. Original title: *Errante.*

CAST. Zorina; Dolin; Laing; Kavan, Razoumova, Ensemble.

"Last night's revival found Vera Zorina heading the cast, struggling as her predecessors had done with a tremendously long train, bare feet, lighting effects, property ribbons and banners, a couple of bare-breasted young men and many vague but apparently pressing emotional problems." John Martin, *New York Times,* May 23.

PRODUCTIONS MAINTAINED OR REVIVED

AFTERNOON OF A FAUN; BELOVED; BILLY THE KID Billy/Gibson, Kidd; Alias/Saddler; Sweetheart/J. Reed; BLUEBEARD King/Orloff; Alchemist/Lazovsky; Angelo/Hunt; Floretta/Svetlova; Sapphire/Eglevsky, R. Reed; Boulotte/Conrad, Karniloff; CARNAVAL Harlequin/Gibson; DARK ELEGIES; FILLE MAL GARDEE; GALA PERFORMANCE French Ballerina/Karniloff, Lyon, J. Reed; GISELLE; JARDIN AUX LILAS Caroline/Kaye; Episode in his Past/Karniloff, Kaye; JUDGMENT OF PARIS Juno/J. Reed; Venus/Karniloff; PAS DE QUATRE Grahn/Hightower, J. Reed, Svetlova; Cerrito/Svetlova; PETER AND THE WOLF Duck/Hunt; Cat/Davidson; PILLAR OF FIRE Youngest Sister/Hunt; PRINCESS AURORA Aurora/Kaye, Nemchinova, Svetlova; Prince/Eglevsky; Bluebird/Hightower; Eglevsky, R. Reed; RUSSIAN SOLDIER Soldier/Massine; SLAVONIKA Marushia/Kavan; SPECTRE DE LA ROSE Girl/Svetlova; Rose/Eglevsky; SWAN LAKE Odette/Kaye; Prince/Eglevsky; SYLPHIDES Mazurka/Lyon, Svetlova; Mazurka/Eglevsky; THREE VIRGINS AND A DEVIL Lustful Virgin/Hunt; Devil/Robbins; Youth/Kriza.

BLUEBEARD: ". . . the entire cast were all excellent. This ballet will always stand up as first-rate theatre entertainment." Rosalyn Krokover, *Musical Courier,* April 20. DARK ELEGIES: "When this work was first presented in this country three years ago, certain reservations were made in these columns . . . whether there is still validity in these reservations must remain a purely intellectual point, for the perspective which time and several widely spaced repetitions of the work have produced dulls all such reactions . . . 'Dark Elegies' is a work of genius, formally magnificent and emotionally overwhelming. Tudor has taken five sombre, introspective songs, in themselves too intimate for comfort, and made them the medium for a transcendent work of the theatre." John Martin, *New York Times,* Oct. 31. JARDIN AUX LILAS: Markova ". . . never appeared quite at ease in it, never, somehow, succeeded in dissolving completely her own personality in the character of Caroline . . . Miss Kaye brought to the role the essential qualities of the strong albeit polite, personal drama of Caroline . . . [her] performance stands out above any of the others' because she brings to the role a deeper understanding of the motivation of Tudor's creation." Anatole Chujoy, *Dance News,* June.

PILLAR OF FIRE: "This troupe's masterpiece, almost its *raison d'être,* remains Antony Tudor's 'Pillar of Fire.' The moving simplicity employed by Mr. Tudor in binding plot and superstructure, his infalliable grasp of music and its relation to dance are strong elements in the success of the work with audiences. And it is a marked success. To see the average ballet-goer shorn of the least desire to gesticulate when the curtain has fallen and visibly overcome by the emotional force projected from the stage is to realize how great is Tudor's dramatic power. If it had done nothing else than bring forth in ripening sequence the works of this young choreographer, Ballet Theatre would have supported a distinguished aim." Robert Lawrence, *New York Herald Tribune,* Oct. 11. PRINCESS AURORA: "Nora Kaye . . . not only demonstrated her ability to cope with Aurora, to execute brilliantly the pas de sept, variation and adagio, but also to bring to it the clear cut classic style and freedom from personal idiosyncrasies, which the role demands

but does not often receive . . . Perfect technically, Hightower enriches the variation with a graceful fluency, an ease and deftness of execution, which for once let the audience forget about its technical intricacies, thus adding to the enjoyment of the dance proper." Anatole Chujoy, *Dance News,* June. SWAN LAKE: Nora Kaye ". . . brings to it complete technical assurance, which is certainly not to be underestimated in any Petipa ballet, a feeling for the essentially old-fashioned grand manner of the work and an unusually tender color of human warmth. It is extraordinary to find a dancer whose real gifts fit her for a much broader field of activity than the conventionally classic, who can step into the tradition with such style and authority." John Martin, *New York Times,* June 26.

SUMMARY

"No matter how carefully one may weigh superlatives, it is difficult to come to any other conclusion than that this is the finest ballet company that has yet been seen in America . . . Its crowning glories are, of course, Alicia Markova and the choreography of Antony Tudor . . . But even crowning glories are not enough unless they have something to crown, and in this case they find a magnificent ensemble and a fabulous roster of individual talent . . . And this brings us to the moot question of repertory . . . Massine would seem to be a singularly inappropriate choreographer for the Ballet Theatre. A man of unarguable gifts and of major importance in the history of the ballet, he nevertheless represents all the directions in which this company is unequipped and congenitally disinclined to travel." John Martin, *New York Times,* Nov. 15.

"One reason for the celebrated precision of Ballet Theater's corps de ballet is that it is not a precision chorus. There is nothing mechanical about the sense of timing, the clean-cut attack and release, the high style within the style of the ballet, that has won the corps its reputation. For these be artists, aiming at perfection and thanks to the broadened policy of the company, they are frequently rewarded with opportunities to step into solo roles . . . Among the many pleasures of attending Ballet Theater performances with some degree of regularity is that of watching these young dancers grow, seeing them step forward from little-type into big-type parts, and observing the differences in their styles and interepretations. Each dancer has a carriage, contour, base and deportment separate from all the rest. Each imparts his own flavor to a role." Margaret Lloyd, *Christian Science Monitor,* May 15.

SEASON 1943-1944

Ballet Theatre again had two New York seasons at the Metropolitan Opera House, the first from Oct. 10 to Nov. 7, and the second from April 9 to May 21. From Nov. 8 to April 1, the company made another transcontinental tour, including Chicago (Dec. 25-Jan. 2), San Francisco (Jan. 26-Feb. 8) and Los Angeles (Feb. 9-26). From July 23 to Sept. 2, they again toured the west coast.

Because Alicia Markova was absent in the autumn due to illness, a number of stellar roles were performed for the first time by other dancers—many with conspicuous success.

Again, in the autumn, the Russian contributions were disappointing. Doubts about the selection of new choreographers were now being voiced more emphatically. There were, however, some brilliant compensations. The new Tudor ballet, though not immediately popular, was an acknowledged artistic success.

But it was Agnes de Mille and Jerome Robbins who gave Ballet Theatre its happiest premieres early in 1944. In contrast to the ballets of Massine and Lichine that aimed to capture the flavors of other epochs, *Tally-Ho's* witty commentary on the eighteenth century was clearly contemporary and congenial. And, with *Fancy Free,* Ballet Theatre opened a chapter in ballet history. The time: the present. The place: New York. The characters: they could have lived next door. In years to come, when the company undertook its far-flung foreign tours, it was *Fancy Free* that spelled "American Ballet" throughout the world.

PERSONNEL

DANCERS: *Guest Artists* Agnes de Mille, Leonide Massine, Vera Zorina[1].

Alicia Markova, Anton Dolin, Nana Gollner[2], André Eglevsky.

Lucia Chase, Nora Kaye, Hugh Laing, Rosella Hightower, Antony Tudor, Paul Petroff[2], Simon Semenoff, Maria Karnilova, Janet Reed, Alicia Alonso, Jerome Robbins, Dimitri Romanoff, Richard Reed, Michael Kidd, John Kriza, Nicolas Orloff, Miriam Golden, Albia Kavan. Dorothie Littlefield[3], Thomas Cannon[3].

Margaret Banks, John Taras, Galina Razoumova, Barbara Fallis, Mimi Gomber, Harold Lang, Rex Cooper, Muriel Bentley, Jean Davidson, Virginia Wilcox, Billie Wynn, Roszika Sabo, Fernando Alonso, Shirley Eckl, June Morris, Mary Heater, Alpheus Koon, Stanley Herbertt, Kenneth Davis, Francisco Xavier, Doreen Oswald, Robert de Voye, James Lyons, Fern Whitney, Patricia Barker, Irma Wise, Diana Adams, Todd Bolender, Mildred Ferguson, Regis Powers, Roy Tobias.

STAFF: *Managing Director* J. Alden Talbot; *Executive Director* David Libidins; *Musical Director* Antal Dorati; *Conductor* Mois Zlatin; *Regisseur General-Ballet Master* Adolph Bolm; *Company Manager* Leon Spachner; *General Press Representative* Gerald Goode; *Worldwide Management* Hurok Attractions, Inc.

REPERTORY

NEW PRODUCTIONS

MADEMOISELLE ANGOT (GIROUETTE)

Ch Massine; *mus* Lecocq; *dec & cos* Dobujinsky.
W.PREM. MetOp, Oct. 10, 1943.
CAST. Soubrette/Kaye; Barber/Massine; Aristocrat/Hightower; Artist/Eglevsky; Old Official/Semenoff; His Confident/Kriza; An Officer/Orloff; Les Marveilleuses, Hussars/Ensemble. The Market: Buyers, Sellers/Ensemble; Vagabond/Kidd; One-Man Orchestra/Lang. At the Masquerade: The Pear/Semenoff; The Knife/Kriza; Super-Incroyables/J. Reed, Razoumova, Kidd, Golden, Romanoff;

1. Fall season only.
2. Joined company for tour following New York fall season.
3. Danced only premiere of *Barn Dance.*

Troubadors/Davidson, Taras; Pirate and His Slave/Cooper, Sabo; Two Savages/Bentley, Koon. CAST CHANGES. Soubrette/J. Reed; Barber/Kidd; Artist/R. Reed; Old Official/Romanoff.

Soubrette, betrothed to a barber, falls in love with an artist, who loves a titled lady.

"As dancing it is a constant jumping about, fluttering of dresses and arms and legs that has no cumulative effect . . . Miss Kaye come off best, dancing the role of Soubrette with a sharpness of outline in her high speed that has distinction. Massine resorts to heavy 'funny' actions. Miss Hightower is unhappy every time she is lifted, and Eglevski dances his prestos correctly but with little glamor. Simon Semenoff has the best part, as a fat comic. His minuet with Miss Hightower in the second scene is the one really funny moment in what should have been a comedy." Edwin Denby, *New York Herald Tribune,* Oct. 11.

FAIR AT SOROCHINSK

Ch LICHINE; *sc based on* NICHOLAS GOGOL; *mus* MOUSSORGSKY; *dec & cos* REMISOFF.

W.PREM. MetOp, Oct. 14, 1943.

CAST. Khivria/Chase; Red Coat/Dolin; Parassia/Banks; Gritzko/Eglevsky; Father/Cooper; Friend/Taras; Mayor/Romanoff; Sexton/Semenoff; Drunkard/Koon; Peddler/Kidd; Candy Girl/J. Reed; Three Gypsies/Robbins, R. Reed, Kriza; Hopak Leader/Orloff; Cat/J. Reed; White Witch/Hightower; People of Sorochinsk, Witches and Devils/Ensemble. CAST CHANGE. Red Coat/Robbins.

Khivria, a witch, and Red Coat, the Devil of the Ukraine, try to secure the souls of the villagers, but they are defeated by two young lovers, Parassia and Gritzko, whose purity gains them heavenly protection.

'It is very slow-moving, leans far too heavily on the inherent quaintness of old Russian types, and possesses no choreographic line of development whatever. . . . Anton Dolin works with tremendous spirit and to excellent effect in the role of Red Coat, who is really the devil, and dances a considerable part of the time on his points . . . and there is an ensemble of the peasant variety at the end of the second scene which has enormous energy. Otherwise the dancing per se is negligible, though it is certain that the company is exhausted at the final curtain." John Martin, *New York Times,* Oct. 15.

DIM LUSTRE

Ch TUDOR; *mus* STRAUSS; *dec & cos* MOTLEY.

W.PREM. MetOp, Oct. 20, 1943.

CAST. Waltzing Ladies and Their Partners/Ensemble; The Lady with Him/Kaye; The Gentleman with Her/Laing; A Reflection/Bentley; Another Reflection/Kidd; It was Spring/Kriza; Who Was She?/J. Reed, Kavan, Wilcox; She Wore a Perfume/Hightower; He Wore a White Tie/Tudor.

"What happens is chiefly within the minds of the two young people as they go about the routine business of waltzing and exchanging greetings with their

fellow-guests. A whiff of perfume, a vaguely familiar face, a gentleman's tie, set up whirls of memory which take the rememberers back briefly to other moments, and leave them not exactly as they were before . . . The choreography is copious and brilliant, the stage is constantly in motion and in form. If it is perhaps on the mental side rather than emotional, that is in itself a novelty, and when it is done as brilliantly as this is done, a welcome one." John Martin, *New York Times,* Oct. 21.

GRAND PAS DE DEUX FROM "THE NUTCRACKER"

Ch Ivanov, *rest* Dolin; *mus* Tchaikovsky.
PREM. MetOp, Oct. 27, 1943. FPROD. RusImpB, 1892.
CAST. Hightower; Eglevsky.

"The ease of [Eglevsky's] execution, the sense of sweep in his rhythm were admirable; his stage manners are simple and perfect. Miss Hightower was brilliantly exact, and danced, moreover, with the verve that is one of her great assets." Edwin Denby, *New York Herald Tribune,* Oct. 28.

TALLY-HO
or The Frail Quarry

Ch de Mille; *mus* Gluck; *dec* & *cos* Motley.
W.PREM. Philharmonic Auditorium, Los Angeles, Feb. 25, 1944.
CAST. Wife/de Mille; Her Husband, a Genius/Laing; Prince/Dolin; A Lady, no better than she should be/Karnilova; Two others, somewhat worse/Bentley, Golden; The Innocent/Chase; Courtiers/Ensemble. CAST CHANGE. Wife/J. Reed.

At a hunting party in eighteenth century France, the bored wife of a genius flirts with a prince.

"In the grace of the ladies and the French gallantry of the men, there were many charming pictures. The dancing was varied from the stateliness of the minuet to the provocative fandango which marked the climax of the plot . . . 'Tally-Ho' is a de Mille caprice. It is a royal hunt with extravagant ideas well executed by the designer of the costumes, Motley, and the young dancers of the Ballet Theatre. With birds in their hair and daring accents in dress and action, the ladies and gentlemen of a day which preceded a revolution make merry in this ballet and the audience is highly entertained." Isabel Morse Jones, *Los Angeles Times,* Feb. 26.

FANCY FREE

Ch Robbins; *mus* Bernstein; *dec* Smith; *cos* Love.
W.PREM. MetOp, April 18, 1944.
CAST. Bartender/Cooper; Sailors/Robbins, Lang, Kriza; Passers-by/Bentley, J. Reed, Eckl.

An evening in New York; three sailors on leave.

"To come right to the point without any ifs, ands and buts, Jerome Robbins' 'Fancy Free' . . . is a smash hit. This is young Robbins' first go at choreography, and the only thing he has to worry about in that direction is how in the world he is going to make his second one better. He has managed to get into this light hearted little piece of American genre the same quality of humor which has always characterized his personal dancing, the same excellent actor's sense of the theatre and some first-rate invention to boot . . . The whole thing is strenuous beyond measure, but it is also beautifully balanced with short scenes of delightful rhythmic pantomime of colloquial conversation, and with at least one number between Robbins and Janet Reed which has its overtones of tenderness . . . The music of Leonard Bernstein . . . [is] humorous, inventive and musically interesting. Indeed, the whole ballet, performance included, is just exactly ten degrees north of terrific." John Martin, *New York Times,* April 19.

BARN DANCE

Ch C. Littlefield; *mus* Guion, Powell, Gottschalk; *dec & cos* Pinto.
PREM. MetOp, May 9, 1944. FPROD. Littlefield Ballet, 1937.
CAST. Light Maiden/D. Littlefield; City Slicker/Cannon; Deacon/Taras; Banjo Player/Peter Rudley; Mothers/Hightower, A. Alonso, Heater; Children/J. Reed, Sabo, Barker, Kidd, Lang, F. Alonso; Young Girls, Farm-Hands/Ensemble. CAST CHANGES. Light Maiden/Gollner; City Slicker/Petroff.

A young couple from the city nearly disrupt the rural revels, but the spirit of country dancing wins over all.

"What is most striking about the work is its style. Miss Littlefield has chosen not to deal in authentic folklore per se, but in a tone and accent that are absolutely authentic, of the folk, and could not have existed anywhere else but in America . . . Basically her dances have their roots in polkas and reels and square dances, but these simple forms she has enlarged into fuller and much more energetic stage patterns. It is an extremely expert job and 100 percent stage-worthy . . . The spirit and the energy and the sense of caricature have been excellently caught by the company, and they dance it like a streetful of fire engines." John Martin, *New York Times,* May 14.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Aleko/Eglevsky; BILLY THE KID Garrett/Kriza; Alias/Robbins; BLUEBEARD Angelo/J. Reed; Floretta/A. Alonso, Banks; Sapphire/Kriza; CAPRICCIO ESPANOL Gypsy Scene/A. Alonso, Bentley; Robbins; Fandango/ Kavan, Romanoff; DARK ELEGIES; GALA PERFORMANCE; GISELLE Giselle/A. Alonso; Myrtha/Hightower; HELEN OF TROY Helen/Gollner; Lamb/Fallis; JARDIN AUX LILAS Episode in his Past/A. Alonso; PAS DE QUATRE Taglioni/Hightower; Grahn/Kavan; Cerrito/Chase, J. Reed; PETER AND THE WOLF Peter/F. Alonso; Duck/Kavan; Cat/Wilcox; Wolf/Cooper; PETROUCHKA; PILLAR OF FIRE; PRINCESS AURORA Aurora/Gollner; Prince/Petroff; Bluebird/J. Reed; Kriza, Lang; ROMANTIC AGE Elora/A. Alonso; Cupid/Kavan; ROMEO AND JULIET Mercutio/Robbins; Juliet/Kaye; Paris/Koon; Nurse/Golden; Rosaline/Wilcox; SLAVONIKA Jan/Romanoff; Marushia/Golden; SPECTRE DE LA ROSE Girl/Gollner; Rose/Petroff; SWAN LAKE Odette/Hightower; Prince/Petroff; SYLPHIDES Mazurka/A. Alonso; THREE VIRGINS AND A DEVIL Lustful Virgin/J. Reed.

BILLY THE KID: "Michael Kidd brings an admirable strength and simplicity to the title role, and Janet Reed makes a charming and convincing heroine . . . Jerome Robbins as the villainous Alias for the first time proved to be essentially the best performer yet to be seen in this role." John Martin, *New York Times,* Oct. 28. GISELLE: "That Miss Alonso acquitted herself with brilliance was no surprise . . . From the dramatic standpoint, which is so important in this quaint old piece of romantic melodrama, she plays with such simplicity and such honesty that she is completely convincing. Even the inherently incredible mad scene at the end of the first act apparently holds no terrors for her, because she approaches it so unaffectedly. Her gesture is true and eloquent, and for all the artificiality of the situation and the style of the work itself, she is extremely touching." John Martin, *New York Times,* Nov. 3. "Of Markova's Giselle what is there to say at this late date? It is assuredly one of the contemporary miracles of the ballet." John Martin, *New York Times,* May 6.

PRINCESS AURORA: Nana Gollner "proved herself a magnificent virtuoso with a great personal distinction; she gave warmth and grace to a part that is built on grandeur of bearing as well as phenomenal feats of technique." Edwin Denby, *New York Herald Tribune,* April 10. ROMEO AND JULIET: "The role was created for Alicia Markova, the arch classicist, while Miss Kaye belongs in every sense to romanticism. Her art has too full-bodied a texture to be superimposed upon material designed for the fragility of Markova without giving the inevitable impression that the role has been underwritten." John Martin, *New York Times,* Oct .23. SWAN LAKE: "Miss Hightower was superb in the great adagio, better than she has ever been in it before. Her phrasing was sustained, classical and lucid . . . It is a great pleasure to watch her growing into a complete ballerina." Edwin Denby, *New York Herald Tribune,* May 21. SYLPHIDES: ". . . one could admire again the limpidity of [Markova's] phrasing was sustained, classical and lucid . . . It is a great pleasure to watch and then how deftly the impulse in her subsides into repose . . . And what is uniquely Miss Markova's own is the rare grace of spirit which her dancing figure communicates." Edwin Denby, *New York Herald Tribune,* May 19.

SUMMARY

"Ballet Theatre in recent seasons has developed a fine rush and verve in dancing; they disregarded, I thought, the sensitive articulation of movement which people call elegance. Ballet Theatre got across to the audience boldly; at times I have seen them overdo their parts, though, and try to top each other till the effect has been silly and vulgar. This season I feel that the company as a whole has a new interest in the ballet classics, and an interest in them is the best corrective for the faults I have mentioned." Edwin Denby, *New York Herald Tribune,* Nov. 14.

A season beset by illnesses and the draft merited praise for a striking number of personal triumphs. "There were, in particular, Alicia Alonso and her first performance in the title role of 'Giselle,' and Rosella Hightower and her appearances in 'Swan Lake' and the 'Nutcracker' pas de deux . . . Miss Kaye's performances throughout the season attained a level of beauty and depth which not even this greatly gifted young artist has previously touched . . . there are the delightful and versatile Janet Reed, who is a distinct addition to the organization; Maria Karnilova, who manages to do wonders with the vapid 'Helen of Troy'; Lucia Chase, who, though not at her best in 'Fair at Sorochinsk,' remains an unusually able character dancer; Miriam Golden, whose superb comedy in 'Gala Performance' and eloquent appeal in the infrequently danced 'Dark Elegies' would seem to entitle her to more roles . . . For Anton Dolin there is reason to be grateful every time a ballet in the traditional style is presented under his

direction . . . Hugh Laing, always excellent, has outdone himself this year . . . It is a long way from the evil young man of 'Pillar of Fire' to the suave and witty gentleman of 'Dim Lustre,' but it would be difficult to improve on either of them. [Jerome Robbins] comes close to being unique. He has a wonderful theatrical quality which makes you aware that not just another dancer but Somebody has come on stage . . . John Kriza has also come along excellently this season . . . and Michael Kidd is proving himself an extremely able comedian." John Martin, *New York Times,* Nov. 7.

"Of the twenty-seven works on this season's schedule approximately a dozen were either inferior to begin with or are in a poor state of preservation . . . To be sure, this still leaves a substantial repertory, including the distinguished works of Antony Tudor, a fine 'Giselle' by Mr. Dolin, and a nice group of American works among others. Maybe that is enough to ask in wartime. Maybe it is also enough merely to see such a remarkable company of ballerinas and soloists even if they do not have the opportunities they might have under other conditions." John Martin, *New York Times,* May 28.

SEASON 1944-1945

Ballet Theatre began the season with a week's engagement in Montreal (Sept. 23-30), followed by Boston (Oct. 2-7), before its stay at the Metropolitan Opera House (Oct. 9-Nov. 5). After a transcontinental tour (Nov. 6-March 24), playing Chicago (Nov. 24-Dec. 3), San Francisco (Jan. 30-Feb. 12) and Los Angeles (Feb. 13-March 3), they returned to the Metropolitan (April 1-29). They danced in California from Aug. 5 to Sept. 1.

The season was distinguished by an array of guest artists. Several works were added to the repertory to serve as vehicles for Tamara Toumanova. But the regular personnel had their chances in two new ballets—one, all frothy gaiety; the other, sombre and powerfully tragic. David Lichine's most grateful contribution turned out to be a revival, delightfully enlivened by some of the younger dancers. Antony Tudor's newest work, disturbing and—to some—repelling in its theme, gave full scope to the company's considerable dramatic talents.

But if *Undertow* was among "the best that is controversial," too many of the other premieres were, unfortunately, far from "the best that is traditional" or "contemporary." Was this merely an accidental, temporary lapse? Or did it signify some basic flaw in policy?

PERSONNEL

DANCERS: *Guest Artists* Agnes de Mille, Anton Dolin[1], André Eglevsky, David Lichine, Alicia Markova[1], Leonide Massine, Tatiana Riabouchinska, Tamara Toumanova.

Nana Gollner, Nora Kaye, Hugh Laing, Lucia Chase.

Rosella Hightower, Janet Reed, Maria Karnilova, Alicia Alonso, Paul Petroff, Simon Semenoff, Dimitri Romanoff, Antony Tudor, John Kriza, Nicolas Orloff, Jerome Robbins, Harold Lang, Alberto Alonso, Richard Reed, Michael Kidd,

1. Markova and Dolin had left to appear in the revue *The Seven Lively Arts.* Dolin continued to make guest appearances on Sundays during the New York fall season, and for the spring season both Markova and Dolin returned as guests.

Albia Kavan, Miriam Golden, John Taras, Muriel Bentley, Rex Cooper, Margaret Banks.

Fernando Alonso, Shirley Eckl, Diana Adams, Barbara Fallis, Todd Bolender, Roszika Sabo, Patricia Barker, Alpheus Koon, June Morris, Stanley Herbertt, Fern Whitney, Kenneth Davis, Doreen Oswald, Robert de Voye, James Lyons, Mildred Ferguson, Cynthia Riseley, Marjorie Tallchief, Tommy Rall, Regis Powers, Roy Tobias, Dick Beard, Mary Heater, Irma Wise, Paula Lloyd.

STAFF: *Co-Directors* Lucia Chase, Oliver Smith[1]; *Managing Director* J. Alden Talbot[1]; *Musical Director* Antal Dorati; *Conductor* Mois Zlatin; *Company Manager* Leon Spachner; *General Press Representative* Gerald Goode; *World-wide Management* Hurok Attractions, Inc.

REPERTORY

NEW PRODUCTIONS

GRADUATION BALL

Ch Lichine; *mus* J. Strauss; *dec* & *cos* Dobujinsky.

PREM. St.-Denis Theatre, Montreal, Sept. 26, 1944. FPROD. OrigBR, 1940.

CAST. Headmistress/Koon; Junior Girls/Riabouchinska, Hightower and Ensemble; Senior Girls/Ensemble; General/Taras; Junior Cadets/Lichine and Ensemble; Senior Cadets/Ensemble. Divertissement: Mistress of Ceremonies/Riabouchinska; Drummer/Kriza; Pas de Deux/A. Alonso, R. Reed; Dance Impromptu/Hightower; Variation/Riabouchinska; Competition/Banks, Tallchief; Tyrolian Boy/Lang; Perpetuum Mobile/Riabouchinska, Lichine, Fallis, Morris, Whitney; Mazurka Coquette/Koon, Taras. CAST CHANGES. Junior Girl/J. Reed; Junior Cadet/Lang; Drummer/Orloff; Tyrolian Boy/Rall, Eglevsky; Impromptu/Fallis.

A visiting contingent from a military academy helps the girls with their celebration.

"The lilting nonsense of 'Graduation Ball,' with the vivid and brilliant figures of Riabouchinska and Lichine setting the pace, some wholly delightful miming and gay and clever dancing by Rosella Hightower . . . and excellent support from everybody concerned, brought light and effervescent relaxation and amusement. It was charmingly danced for the first time by this company, and is as light-hearted a piece of entertainment as one could wish to find." P. P., *Montreal Star,* Sept. 27. Janet Reed "has made the Junior Girl a charming unsophistocated adolescent . . .Opposite her dances Harold Lang who has similarly treated the role of the Junior Cadet. Together they make parts of Graduation Ball less a farce and more a young party than it has ever been before." Ann Barzel, *Dance News,* January.

WALTZ ACADEMY

Ch Balanchine; *mus* Rieti; *dec* Smith; *cos* Colt.
W.PREM. Opera House, Boston, Oct. 5, 1944.

1. Talbot left before the spring season and Chase and Smith become co-directors.

CAST. Pas de Six/Banks, Fallis, Sabo, Morris, Whitney, Ferguson; Pas de Quatre/J. Reed, Kavan, Lang, F. Alonso; Pas de Trois/Golden, Adams, Kriza; Pas de Trois/Kaye, Taras, Cooper; Pas de Deux/Gollner, Petroff; Finale/Ensemble. CAST CHANGES. Pas de Deux/Hightower, Romanoff.

"A bright little showpiece of technical display, gay, lively, refreshing . . . The choreography is bright too, and brightly, happily performed by a selection of young dancers well equipped for it. The basic idea is form, derived from the danse d'école, with only slight Balanchine-deviations. To those who are interested in form, and its deviations, it is anything but inconsequential." Margaret Lloyd, *Christian Science Monitor,* Oct. 6.

BLACK SWAN

Ch Petipa, *rest* Dolin; *mus* Tchaikovsky; *cos* Karinska.
PREM. MetOp, Oct. 23, 1944. FPROD. RusImpB, 1895.
CAST. Toumanova; Dolin.

The grand pas de deux from *Swan Lake,* Act III.

"The Black Swan served to illustrate better than anything else Toumanova's technical achievements. The pas de deux and variation were no longer a series of tours de force inserted here and there into the ballet, they were one long tour de force . . ." Anatole Chujoy, *Dance News,* November.

GRAND PAS DE DEUX FROM "DON QUIXOTE"

Ch Petipa, *rest* Oboukhoff; *mus* Minkus; *cos* Karinska.
PREM. MetOp, Oct. 26, 1944. FPROD. RusImpB, 1869.
CAST. Toumanova; Dolin.

"Last night's revival no doubt served its purpose, for it allowed Miss Toumanova to dance flamboyantly to the enthusiastic applause of the large audience." John Martin, *New York Times,* Oct. 27.

MOONLIGHT SONATA

Ch Massine; *mus* Beethoven; *dec* & *cos* Soudeikine.
W.PREM. Civic Opera House, Chicago, Nov. 27, 1944.
CAST. Young Girl/Toumanova; Poet/Massine; Cupid/Kavan; Dark Lover/R. Reed. CAST CHANGES. Girl/Kaye; Lover/Petroff.

Cupid resolves the triangle.

"There is plenty of moon in the choreographer's ballet, and, of course, a poet and a girl to dream beneath it . . . The piece, faintly poetic, is not much more important than a sketch, and one felt that the action hardly was worthy of the music to which it was applied." Felix Borowski, *Chicago Sun,* Nov. 28.

HARVEST TIME

Ch Nijinska; *mus* Wieniawski; *cos* Gilbert.
W.PREM. MetOp, April 5, 1945.

CAST. Girl/Toumanova; Shepherd/Kriza; Friends of the Girl/Banks, Fallis; Peasant Girls and Boys/Ensemble. CAST CHANGE. Girl/Kaye.

Harvest Time ". . . is as foolish as the worst of the ballets Pavlova used to tour about in. Miss Toumanova, for whom it was constructed, is no Pavlova, however . . . [the ballet] shows off Toumanova's record arabesque all right, but it is embarrassing as a world premiere by a great company." Edwin Denby, *New York Herald Tribune,* April 6.

UNDERTOW

Ch Tudor; *sc after* John Van Druten; *mus* Schuman; *dec & cos* Breinin.
W.PREM. MetOp, April 10, 1945.
CAST. The Transgressor/Laing; Cybele/Adams; Pollux/Kriza; Volupia/Eckl; Aganippe/Barker; Sileni/Powers, Herbertt; Satyrisei/Kidd, F. Alonso, Davis, Tobias; Nemesis/Sabo; Polyhymnia/Chase; Pudicitia/Riseley; Ate/A. Alonso; Hymen/Beard; Hera/J. Reed; Bacchantes/Tallchief, Morris, Ferguson; Medusa/Gollner.

A study of the development of feelings of guilt in the mind of an adolescent.

". . . one keeps watching the movement all through for the intellectual meaning its pantomime conveys more than for its physical impetus as dancing. Its impetus is often tenuous. But its pantomime invention is frequently Tudor's most brilliant to date. The birth scene, an elderly man's advances to a prostitute, an hysterical wedding, drunken slum women, several provocative poses by the hero's victim, and quite particularly the suggested rape of a vicious little girl by four boys, these are all masterpieces of pantomime, and freer, more fluid, more plastic than Tudor's style has been. Brilliant too is his individualized use of the dancers and wonderful the way each of them rises to the occasion. *Undertow* is worth seeing just for Miss Alonso's horrifying bit; and though not a successful drama, it suggests in many details that Tudor's style is more powerful at present than ever before." Edwin Denby, *New York Herald Tribune,* April 15.

RENDEZVOUS

Ch Nijinska; *mus* Rachmaninoff; *cos* Gilbert.
W.PREM. MetOp, April 20, 1945.
CAST. He/Romanoff; She/Chase.

"One would like to pass over the disgraceful little novelty Ballet Theatre perpetrated at the Metropolitan last night in polite silence, which is almost what the audience did." Edwin Denby, *New York Herald Tribune,* April 21.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO; BLUEBEARD Alchemist/Taras; Angelo/Kavan; Boulotte/Gollner; CARNAVAL Estrella/J. Reed; Pierrot/Tudor; Butterfly/Hightower; Harlequin/Lang; Eusebius/Romanoff; Chiarina/Karnilova; Pantalon/Orloff; DARK ELEGIES; DIM LUSTRE; FAIR AT SOROCHINSK; FANCY FREE First Sailor/Alb. Alonso; GALA PERFORMANCE French Ballerina/Kavan; GISELLE

Giselle/Toumanova; Albrecht/Laing; HELEN OF TROY; JARDIN AUX LILAS; JUDGMENT OF PARIS Venus/Eckl; MADEMOISELLE ANGOT Artist/Kriza; NUTCRACKER PAS DE DEUX/Toumanova; Dolin; PAS DE QUATRE Taglioni/A. Alonso; PETER AND THE WOLF Duck/Barker; Cat/Whitney; Grandfather/Herbertt; PETROUCHKA Petrouchka/Alb. Alonso; Dancer/Toumanova; PILLAR OF FIRE; PRINCESS AURORA Aurora/Toumanova; Bluebird/A. Alonso; Riabouchinska; ROMEO AND JULIET Benvolio/Lang; Nurse/Tallchief; Rosaline/Adams; RUSSIAN SOLDIER; SWAN LAKE Odette/Toumanova; SYLPHIDES Mazurka/Toumanova; Mazurka/Kriza; Prelude/A. Alonso, Riabouchinska; TALLY-HO Husband/Romanoff, Lang; Prince/Kriza; THREE-CORNERED HAT Miller's Wife/Toumanova; Governor/Lichine; Dandy/Alb. Alonso; THREE VIRGINS AND A DEVIL Priggish Virgin/Gollner; Devil/Orloff.

GISELLE: "Miss Toumanova with her large, handsome and deadly face, her sword-like toesteps, her firm positions, her vigorous and record-high leg gestures—and with her bold and large style of dancing—makes a very different figure from delicate Miss Markova . . . Miss Toumanova may well discover interesteing values in this fascinating piece as she continues to do it." Edwin Denby, *New York Herald Tribune,* Oct. 17. JARDIN AUX LILAS: ". . . a piece of unusual merit, was perfectly cast. Nora Kaye and Alicia Alonso, as Caroline and the Other Woman respectively, were superb. Every innuendo and every emotion are given just the right amount of attention and accent—Kaye and Alonso are fulfledged artists." Rosalyn Krokover, *Musical Courier,* April 15. PILLAR OF FIRE: "This is undoubtedly the aristocrat of all ballets produced during the decade. In its conception Tudor gives us the art of tomorrow . . . After three seasons, it still stands alone, far, far, above all competition." Rosalyn Krokover, *Musical Courier,* April 15. SYLPHIDES: "Three more ideal ballerinas [than Alonso, Hightower, Riabouchinska] would be hard to find, for they are all possessed of that mastery of their medium which allows them to project their quite individual variations on the poetic mood with complete ease and authority . . . 'Sylphides' may be an old war horse, but when it is danced like this, it can still be a thing of enchantment." John Martin, *New York Times,* May 12.

SUMMARY

"To Miss Toumanova fell all the plums. This meant displacing ballerinas who happen to have at least equal, and in some cases superior, qualifications, and who furthermore make up a vital part of the living substance of the company on which its continuity and growth depend . . . Miss Gollner has proved herself in this very company to be a dancer of great brilliance, with that rarest of all qualities, personal style . . . Miss Alonso has danced this year as never before in her life. She has line and lightness, brilliance and authority, and a true sense of the classic style . . . Miss Hightower has many distinctions . . There is a lovely plastic feeling in her classic style . . . The story could be continued well beyond these few figures, for the company is an exceptional one and was established on a sound tradition which it cannot easily forget. What can be done to make it fairer to itself?" John Martin, *New York Times,* Nov. 12.

After commenting on *Moonlight Sonata* and *Harvest Time,* Robert Sabin concluded: "With talented choreographers literally growing on bushes these days, the ways of the present Ballet Theatre direction remain veiled in deepest obscurity. Could it be that they have no taste? At any rate, Mr. Tudor is still going strong, and his presence is enough to justify the company from a creative angle. Throughout the engagement, the dancers covered themselves with honor when they had opportunity." *Dance Observer,* June-July.

SEASON 1945-1946

A season that might be titled: "An American company earns its name."

It began with three native choreographers. Michael Kidd presented an endearing dramatic ballet. John Taras worked well in the vein of classicism, while Jerome Robbins reached towards a fusion of academic and jazz styles. The American ballet character was being discovered in movement quality as well as in subject matter. Happily, these three contributions were thought sufficient compensation for three less fortunate premieres that were soon forgotten.

The season had started with a week in Boston (Oct. 1-6) and a month at the Metropolitan Opera House (Oct. 7-Nov. 6). The national tour followed its now usual pattern, with the customary Christmas season in Chicago, a number of brief visits, and some extended ones in San Francisco, Los Angeles, Toronto and Montreal. Then there was the Metropolitan again from April 7 to May 11.

In the months since Lucia Chase and Oliver Smith had become co-directors of the company, the feeling had grown that changes would take place in Ballet Theatre policy. Now some of those changes began to appear.

In the late spring, Ballet Theatre underwent another reorganization. The association with the Hurok management was terminated. The "Russian Ballet" label was abandoned. And something in the atmosphere was reminiscent of 1940. There had been big plans then. There was one now.

In the summer, Ballet Theatre became the first American company to visit England after World War II. Accepting the invitation of John Maynard, Lord Keynes, the company went to London to dance at the Royal Opera House, Covent Garden, for a projected six week season beginning July 4. This was so successful that performances continued through Aug. 31.

PERSONNEL

DANCERS: Alicia Markova[1], Anton Dolin[1], Nana Gollner[1], André Eglevsky, Leonide Massine[1], Nora Kaye, Hugh Laing, Paul Petroff[1], Alicia Alonso, John Kriza, Lucia Chase, Antony Tudor, Janet Reed[1], Maria Karnilova[1], Dimitri Romanoff, Rosella Hightower[1], Jerome Robbins[2], Michael Kidd.

Muriel Bentley, Donald Saddler, Margaret Banks, John Taras, Shirley Eckl, Roszika Sabo, Diana Adams, Barbara Fallis, Marjorie Tallchief, Fernando Alonso, Alpheus Koon, Stanley Herbertt, Cynthia Riseley, Kenneth Davis, Robert de Voye, Tommy Rall, Richard Reed, Albia Kavan, Nicolas Orloff, Simon Semenoff, Harold Lang, Rex Cooper.

Patricia Barker, Mary Heater, Paula Lloyd, Mildred Ferguson, Regis Powers, Roy Tobias, Dick Beard, Doreen Oswald, Mildred Herman[3], Ricky Soma, Anna Cheselka, Fernand Nault, Roland Lorrain, Eric Braun, Erik Kristen, Zachary Solov, Ruth Ann Koesun, Barbara Cole, Shellie Filkins[4], Jean Dovell, Frances Rainer, Barbara Steele, June Morris, Fern Whitney, Irma Wise, Lillian Lanese, Norma Vance.

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1. Did not go to London.
2. Joined for London season.
3. Billed as Mildred Herman at start of season; thereafter as Melissa Hayden.
4. Billed as Shellie Filkins for this season only; thereafter as Shellie Farrell.

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *Executive Manager* Peter Lawrence; *Musical Director* Jascha Horenstein; *Conductor* Mois Zlatin; *Regisseur General* Alexis Tcherkassky; *Company Manager* Leon Spachner; *Press Representative* Barry Hymes; *Worldwide Management* Hurok Attractions, Inc.[1]

STAFF FOR LONDON: *Musical Director* Max Goberman; *Conductor* Ben Steinberg; *Artistic Administrator* Antony Tudor; *Company Manager* Allan Attwater; *Press Representative* Charles Payne.

REPERTORY

NEW PRODUCTIONS

ON STAGE!

Ch KIDD; *mus* DELLO JOIO; *dec* SMITH; *cos* COLT.

W.PREM. Opera House, Boston, Oct. 4, 1945.

CAST. Handyman/Kidd; Ballerina of company/Kaye; Her Partner/Kriza; Ballet Master/Taras; Two girls who audition for admittance to the company; Girl in Blue/Eckl; Girl in Pink/J. Reed; Members of the company/Ensemble; Boy who plays the piano/Tobias; Rehearsal Pianist/Marcel Hansotte. CAST CHANGE. Girl in Pink/A. Alonso

A shy little girl, who aspires to be a ballerina, is befriended by the theatre handyman, as she longingly watches the company rehearse.

"'On Stage!' is fun! A happy, young American ballet by one of Ballet Theatre's most interesting young dancers—Michael Kidd . . . was given an ovation by a delighted audience . . . The younger set among the company evidently enjoyed it every bit as much as the spectators, for they were telling in their own language (plus a sparing, piquant use of speech) about their own life backstage . . . all the boys and girls who represent members of the make-believe company can enter freely into the fun. But it is Janet Reed, the shy girl who is afraid of auditions, and Michael Kidd, the Handyman, who capture the audience heart on." Margaret Lloyd, *Christian Science Monitor,* Oct. 5.

GIFT OF THE MAGI

Ch SEMENOFF; *sc after* O. HENRY; *mus* FOSS; *dec* & *cos* DUBOIS.

W.PREM. Opera House, Boston, Oct. 5, 1945.

CAST. Dela/Kaye; Jim/Kriza; Hairdresser/Tallchief; Rich Lady/Adams; Rich Man/Koon; Pawnshop Keeper/Herbertt; Spanish Lady/Bentley; Christmas Tree Peddler/Herbertt; Little Boy/Barker; Christmas Shopper/Tallchief; Candy Cane Vendor/Herman; Messenger Boy/Nault; Footman/Beard.

A young couple pawn their most cherished possessions to buy gifts for each other.

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1. Through spring season.

". . . the piece is neither musically nor choreographically distinguished. Mr. Semenoff's European background shows through in old-style Continental style. Though a resident of New York, he doesn't seem to know just what to do with this little story of two of New York's 'Four Million.' It is, in the first place, a very pat and artificial story; in the second, the translation of it into ballet form is a matter of doubtful wisdom." Margaret Lloyd, *Christian Science Monitor,* Oct. 12.

INTERPLAY

Ch Robbins; *mus* Gould; *dec* Smith; *cos* Sharaff.

PREM. MetOp, Oct. 17, 1945. FPROD. Billy Rose's Concert Varieties, June, 1945.

CAST. Kriza; Lang; Rall; F. Alonso[1], J. Reed; Herman; Bentley; Sabo. Solo/Lang; Pas de Deux/J. Reed; Kriza. CAST CHANGES. Solo/Rall, Robbins, Solov; Pas de Deux/Hayden[2]; Davis.

"It is primarily formal, light as a feather in substance, inventive for the most part, and extremely well made. Its idiom, to be sure, is altogether Robbins. He has employed the basic approach of the classic ballet and its vocabulary to make a slightly jazzy, quite contemporary, American kind of dance. And he has done it quite easily and authoritatively. Just as the piquant style of Nijinska's 'Les Biches' was in its creator's mind a kind of 'Sylphides' of the mid-Twenties, this might be considered as the foundation of an American mid-Forties classic style." John Martin, *New York Times,* Oct. 18.

FIREBIRD

Ch Fokine, *rest* Bolm; *mus* Stravinsky; *dec* & *cos* Chagall.

PREM. MetOp, Oct. 24, 1945. FPROD. DiagBR, 1910.

CAST. Firebird/Markova; Tsarevich/Dolin; Princess/Adams; Kostchei/Taras; Enchanted Maidens, Monsters/Ensemble.

Based on Russian fairy tales: the Tsarevich, aided by the Firebird's magic powers, rescues an enchanted princess.

"Adolph Bolm's choreography is so much weaker than the music and decor that it is completely dominated by these two elements. What is more, Chagall seemed to have understood the meaning of Stravinsky's music and succeeded in creating the folk-tale, fantastic atmosphere for which the music was striving, while Bolm staged a conventional and unimaginative little ballet." Anatole Chujoy, *Dance News,* December.

GRAZIANA

Ch Taras; *mus* Mozart; *cos* Colt.

W.PREM. MetOp, Oct. 25, 1945.

CAST. Allegro/Kaye, Eglevsky, A. Alonso and Ensemble; Adagio/Adams and Ensemble; Rondo/Principals and Ensemble.

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1. Substituted for Michael Kidd, who was listed in the program.
2. So billed when she assumed the featured role.

"Ballet Theatre's final novelty of the season . . . turned out to be the one most cordially approved of by ballet first-nighters. What is striking in this success is that 'Graziana' has none of the zippy Broadway showmanship Ballet Theatre has been trying to deliver to its public. 'Graziana' is straight academic classicism, without apologies, without vulgarity, without straining for attention . . . Taras's approach to classic dancing is completely direct and above-board, with no nervousness or evasion. But though there is considerable variety in the steps, there is not much variety in dance expression." Edwin Denby, *New York Herald Tribune,* Oct. 26.

PAS DE DEUX

Ch Oboukhoff; *mus* Tcherepnin.
W.PREM. MetOp, April 9, 1946.
CAST. A. Alonso; Eglevsky.

John Martin found this piece, the only novelty of the spring season, "conventionally brilliant and dry." He praised the dancers but felt that, sadly, "there was nothing much for either of them to get their teeth into." *New York Times,* April 10.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Young Gypsy/Kriza, Lang; Zemphira's Father/Taras; APOLLO Terpsichore/A. Alonso; Calliope/Fallis; BLACK SWAN/Kaye; Eglevsky, Kriza; BLUEBEARD King/Herbertt, Powers; Alchemist/Herbertt; Bluebeard/Romanoff; Angelo/Hayden, Sabo; Floretta/Fallis; Sapphire/Rall; Boulotte/Banks, Eckl; BLUEBIRD; DIM LUSTRE; DON QUIXOTE PAS DE DEUX/A. Alonso; Kriza; FAIR AT SOROCHINSK; FANCY FREE First Sailor/Kidd; GALA PERFORMANCE Italian Ballerina/A. Alonso; French Ballerina/Vance; GISELLE Albrecht/Eglevsky; Myrtha/Adams, Karnilova, Tallchief; GRADUATION BALL Junior Cadet/Kidd; Pas de Deux/Lanese; de Voye, F. Alonso; HELEN OF TROY Helen/Adams; Hermes/Kriza; Menelaus/Romanoff; JARDIN AUX LILAS Lover/Kriza; Man She Must Marry/Romanoff; JUDGMENT OF PARIS; NUTCRACKER PAS DE DEUX/A. Alonso, Markova; PAS DE QUATRE[1] Grahn/Fallis; PETROUCHKA Petrouchka/Kidd; Charlatan/Herbertt; PILLAR OF FIRE Youngest Sister/Vance; Friend/Kidd, Romanoff; Young Man/Kidd; PRINCESS AURORA; ROMEO AND JULIET Benvolio/Herbertt, Kristen; Mercutio/F. Alonso; Tybalt/Taras; Paris/Saddler; Romeo/Kriza; Juliet/A. Alonso; SPECTRE DE LA ROSE Girl/A. Alonso; SWAN LAKE; SYLPHIDES Mazurka/Kaye; Waltz/Fallis; TALLY-HO Wife/Eckl; Innocent/Banks; THREE VIRGINS AND A DEVIL Priggish Virgin/Bentley; Lustful Virgin/Eckl; Devil/Kidd; UNDERTOW Transgressor/Kidd; Polyhymnia/Banks, Bentley; Nemesis/Hayden; Medusa/Lanese, Tallchief, Kaye; WALTZ ACADEMY First Pas de Trois/Eckl; Pas de Deux/A. Alonso.

1. During the London season, Ballet Theatre relinquished Anton Dolin's version of this ballet and took over the version with choreography by Keith Lester, who had prepared it for the Markova-Dolin Company in 1936. The first Ballet Theatre performance of Lester's work was given at Covent Garden on Aug. 26. On this occasion, the cast consisted of: Taglioni/A. Alonso; Grisi/Kaye; Grahn/Fallis; Cerrito/Chase. In subsequent seasons, both versions continued to be performed, the choice usually depending on which ballerinas were dancing and which version they happened to know.

GISELLE: "In the two years since Alicia Alonso has danced in Giselle in New York for the first time, her interpretation has matured . . . Her mad-scene has a deep sincerity about it, and she acts it with a minimum of histrionics. Her second-act Giselle is light in body and tragic in mood . . . Alonso's triumph in Giselle was shared by André Eglevsky as Albrecht. That Eglevsky danced his role with consummate brilliance goes without saying. We are used to his technical perfection. But he also acted the part with deep emotion, fine restraint and a magnificent clearness . . ." Anatole Chujoy, *Dance News,* December. PETROUCHKA: "Mr. Kidd's 'Petruchka' is most impressive . . . From our very first view of him hanging limply in his cell, Kidd's Petruchka is a tragic figure, the passionate introvert, unable to assert the powers he knows he posseses. Unhappily, however, it is too late now for a new and vital Petruchka to appear on the scene, for the work itself has deteriorated beyond the point of redemption." John Martin, *New York Times,* Oct. 22.

PILLAR OF FIRE: ". . . has been in the repertoire so long now that there is nothing of novelty or surprise about it, yet it remains as gripping a work as the day of its premiere. The eloquence of its gesture, the sweep of its dramatic form, the extraordinary musicianship of its choreographer become increasingly clear as one's first enthusiasm gives place through familiarity to even greater admiration." John Martin, *New York Times,* Oct. 14. SYLPHIDES: ". . . it remained for Alicia Alonso to bless this performance of 'Les Sylphides' with impeccable dancing, both in style and technique. Her 'bourrees' were like gliding on water, her leaps were equally smooth and she never once permitted her vivid personality to obscure or misinterpret the choreographic plan." Walter Terry, *New York Herald Tribune,* April 8. TALLY-HO: ". . . revised last season by Miss de Mille and now running like clockwork, is sheer delight . . . It is an extremely polished creation and a truly delicious one. It was danced on this occasion as it deserves to be. Janet Reed as the neglected wife gave an enchanting performance both as dancer and comedian." John Martin, *New York Times,* Nov. 25. UNDERTOW: "Mr. Kidd has had an opportunity this season as never before to show what he can do and he has come through with flying colors. Last night, however, in quite the most difficult of his assignments to date he proved himself to be a dancing actor of the first rank." John Martin, *New York Times,* Oct. 31.

SUMMARY

"The corps de ballet has been doing steady work, and most of the solo dancing has been of a superior order . . . The season has been one of steady, meritorious performances, with now and then some dull goings on and now and then one that is inspired, which is as good an average as one can find today." Rosalyn Krokover, *Musical Courier,* Nov. 1.

"Muriel Bentley emerges from time to time for really wonderful dance characterizations . . . Alonso is well on her way to becoming a fine Giselle; she is already masterful in pas de deux assignments . . . Miss Kaye is, of course, unmatched for her characterizations in the Antony Tudor ballets; her 'Swan Lake' is freshly and intelligently conceived . . . Like Miss Kaye, John Kriza brings freshness and intelligence to his dancing of traditional measures, thereby bringing new vitality and substance to familiar roles." Walter Terry, *New York Herald Tribune,* May 12.

THE VIEW FROM LONDON

Fancy Free and *Interplay* were outstanding popular favorites at Covent Garden. Of the former, the August *Dancing Times* remarked that it "strikes a genuine note of artistry" and demonstrates "that America has found a way to express itself naturally in this form of art, a valuable asset for the future of Ballet Theatre." Of *Pillar of Fire,* the same critic wrote that it "is a work of great beauty and sincerity, in which Dance as the expression of the most complex emotions is allowed to tell the story." He praised Tudor for "preserving his belief in the value of Ballet as a serious contributor to the Art of Theatre in a country where, as far as I can judge on the present showing, the vast majority of ballet audiences consider it as a joke to be enjoyed lightly in revue-like fashion."

Tudor's *Undertow,* however, was less successful, being linked with the current Hollywood "craze" for the psychological film. London was also unenthusiastic about the virtuoso pas de deux and the general American approach to the classics, which the English found rather too athletic for their taste. But most of the audience found that the company provided them with a stimulating and excitingly fresh point of view on ballet.

"The Ballet Theatre of New York offers us something with a flavour new to us. Here is a distinctively American art . . . Its characteristics are, as one would expect, vitality and gusto, technical accomplishment and a very high polish, and an informing humour with less emphasis on charm and lyrical feeling." *The Times* (London), July 5.

"If it is a young company, it is full of enthusiasm, exuberance and vigour combined with a fine sense of theatre. It is seen at its best in the 'modern' ballet, both serious as exemplified by Antony Tudor's *Pillar of Fire* or lighthearted, as shown in Jerome Robbins' *Fancy Free*: it is seen to some advantage in classical 'ballet-bouffe' such as Lichine's *Helen of Troy*: but it is not so happy in the romantic *Les Sylphides* and in its excerpts from the classical ballets in which its unquenchable 'American pep' tends to defy tradition and to 'put over,' for instance, a series of so-called fouettés which though 'cute' were not fouettés." The Sitter Out, *Dancing Times,* August.

"Here was a company with a marked personality of its own: vital, stylish, finely trained and essentially forthcoming and generous . . . The strength of Ballet Theatre lies in the fact that it comes to us as a company, something organic, and that although we knew only Eglevsky previously, it has convinced us. Managers and impressarios should realize that names mean very little as compared with good work and that we enjoy discovering our own favorites." Arnold L. Haskell, *Dance,* September.

SEASON 1946-1947

In August, Ballet Theatre officially announced its return to the company's 1940 ideal "as a permanent institution, American in character and international in scope." With regard to personnel, the policy would be to build "from within its own ranks, thus rigidly eschewing the invidious guest-star system and giving its own young, predominantly American dancers a chance at stardom."

The season got off to an auspicious start. After the busy and demanding summer, Ballet Theatre offered only two premieres during its Sept. 30 to Nov. 9 season at the Broadway Theatre in New York One was inconsequential, but quite delightful. The other, admittedly admirable in its artistry, was thought rather unpleasant. *Les Patineurs,* which Frederick Ashton had prepared for the company

during their stay in London, became a staple of the repertory. *Facsimile,* though performed less frequently, was a significant acquisition. The April 28 to May 18 season at the New York City Center offered no premieres at all. Just a marvelous repertory and brilliant performers. It was one of the most successful seasons Ballet Theatre had had.

The intervening tour (Nov. 11 to April 26) took the company through a good part of the United States, with major stops in Boston (Nov. 18-30), San Francisco (Dec. 27-Jan. 7), Los Angeles (Jan. 8-18) and Chicago (April 7-20). Through the instigation of Alicia Alonso, Ballet Theatre danced in Havana for the Sociedad Pro Arte Musical from May 29 to June 4.

May of this year saw the organization of the Ballet Theatre Foundation, a non-profit corporation designed to aid ballet in America. The Foundation announced: "As the ballet company most worthy of support today, Ballet Theatre Foundation has pledged its support to Ballet Theatre."

PERSONNEL

DANCERS: Igor Youskevitch, Nora Kaye, Hugh Laing Alicia Alonso, John Kriza, Antony Tudor, Lucia Chase, Jerome Robbins[1], Janet Reed, Maria Karnilova, Michael Kidd[2], Dimitri Romanoff, Muriel Bentley, Harold Lang[3], Barbara Fallis, Marjorie Tallchief, Diana Adams, Margaret Banks, John Taras, Shirley Eckl, Roszika Sabo, Tommy Rall, Donald Saddler, Albia Kavan, Norma Vance, Fernando Alonso, Alpheus Koon, Stanley Herbertt, Nicolas Orloff, Patricia Barker, Melissa Hayden, Cynthia Riseley, Paula Lloyd, Mildred Ferguson, Regis Powers, Kenneth Davis, Robert de Voye, Mary Heater, Doreen Oswald, Dick Beard, Roy Tobias, Anna Cheselka, Ricky Soma, Fernand Nault, Eric Braun, Zachary Solov, Erik Kristen, Ruth Ann Koesun, Barbara Cole, Shellie Farrell, Jean Dovell, Frances Rainer, Maria Masalova, Barbara Steele, Harry Asmus, Mary Burr, Jenny Workman, Richard Thomas, Kenneth Peterson, Lillian Lanese, Roland Lorrain, Jack Miller, Luis Trapega, Eleanor Treiber.

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *Artistic Administrator* Antony Tudor; *Executive Manager* Peter Lawrence; *Musical Director* Max Goberman; *Associate Conductor* Ben Steinberg; *Associate Regisseur* Dimitri Romanoff; *Ballet Mistress* Margaret Craske; *Company Manager* Allan Attwater; *Press Representatives* Walter Alford, William Fields; *Worldwide Booking Management* Musical Corporation of America.

REPERTORY

NEW PRODUCTIONS

LES PATINEURS

Ch Ashton; *mus* Meyerbeer; *dec & cos* Beaton.
U.S.PREM. BrdTh, Oct. 2, 1946. FPROD. Sadler's Wells Ballet, 1937.
CAST. Entree/Riseley, Fallis; Pas de Huit/Ensemble; Variation/Kriza; Pas de Deux/Kaye, Laing; Ensemble/Adams, Cheselka, Kriza, Fallis, Riseley and Ensemble; Pas de Trois/Fallis, Riseley, Kriza; Pas de Patineuses/Adams, Cheselka;

1. Danced only premiere of *Facsimile.*
2. Did not go to Cuba.
3. Joined for Cuban season.

Finale/Principals and Ensemble. CAST CHANGES. Entree/Hayden; Variation/Rall; Pas de Deux/Vance; Saddler, Romanoff; Patineuses/Eckl, Lloyd.

Skaters enjoy a day on the ice. The cast listings were changed the following season: from "Entree" to 'Girl in Pink, Girl in Yellow"; from "Variation" to "Boy in Green" from "Pas de Deux" to "Lovers"; from "Patineuses" to "Friends."

"The result, as one might guess, is trivial but winning . . . John Kriza, as the exhibition skater, not only danced and/or skated with becoming grace and vigor, but also succeeded in creating a light and friendly satire of a show-off." Walter Terry, *New York Herald Tribune,* Oct. 3.

FACSIMILE

Ch Robbins; *mus* Bernstein; *dec* Smith; *cos* Sharaff.

W.PREM BrdTh, Oct. 24, 1946.

CAST. Three insecure people: A Woman/Kaye; A Man/Robbins; Another Man/Kriza; Some Integrated People/Ensemble. CAST CHANGE. Man/Laing.

The program quoted Ramon y Cajal: "Small inward treasure does he possess who, to feel alive needs every hour the tumult of the street, the emotion of the theatre, and the small talk of society." The listed ensemble never appeared.

"Not an ingratiating piece, by any means, it nevertheless commands respect and raises its creator several notches in the scale of artistic accomplishment. In its rather stripped and bare telling only three people are employed, and an unlikable trio they are, in all conscience. Without inner resources of any sort, they play around dangerously in the realm of psychological thrills . . . It is all a little overwrought, a little superficial; but in spite of such reservations, it is nevertheless an original, admirably sincere and thoroughly to be respected achievement." John Martin, *New York Times,* Oct 26.

PRODUCTIONS MAINTAINED OR REVIVED

APOLLO Apollo/Youskevitch; Polyhymnia/Hayden; BLACK SWAN/A. Alonso; Youskevitch; BLUEBEARD Sapphire/Davis; DARK ELEGIES Scene 2/Fallis; Scene 3/Kriza; DIM LUSTRE Another Reflection/Kristen; It was Spring/Rall; She Wore a Perfume/Adams, Hayden; DON QUIXOTE PAS DE DEUX/Youskevitch; FANCY FREE Second Sailor/Braun, Rall, Solov; Third Sailor/Braun; Second Girl/Lloyd; GALA PERFORMANCE Italian Ballerina/Eckl, Bentley; GISELLE[1] Albrecht/Youskevitch; GRAZIANA Allegro/Fallis, Hayden; INTERPLAY; JARDIN AUX LILAS; JUDGMENT OF PARIS Juno/Bentley; NUTCRACKER PAS DE DEUX/Youskevitch; ON STAGE Handyman/Kristen; Girl in Pink/Koesun; Girl in Blue/Cheselka; PAS DE QUATRE Grisi/Hayden, Vance; Cerrito/Barker, Vance; PETER AND THE WOLF Bird/Hayden; Cat/Fallis; Wolf/Braun, Solov; PETROUCHKA Petrouchka/Youskevitch; Blackamoor/Romanoff; PILLAR OF FIRE; PRINCESS AURORA Bluebird/Fallis; Rall, Youskevitch; ROMEO AND JULIET Nurse/Rainer; SPECTRE DE LA ROSE Rose/Youskevitch; SWAN LAKE Odette/A. Alonso; Prince/Youskevitch; SYLPHIDES Mazurka/Youskevitch; Prelude/Vance; TALLY-HO Innocent/

1. With new décor and costumes by Eugene Berman.

Barker; THREE VIRGINS AND A DEVIL Devil/F. Alonso, Braun; Youth/Kristen; UNDERTOW; WALTZ ACADEMY First Pas de Trois/Cheselka; Rall; Second Pas de Trois/Fallis; Kristen, Saddler, Solov.

APOLLO: Youskevitch "is indisputably 'Apollon Musagète,' the leader of the muses, and this quality is reflected in the attitude toward him of the three muses who are his companions, especially in their heightened femaleness of style. If this seems like an over-subtle point, it nevertheless gives a new color to the work . . . it has never before appeared to such advantage. Alicia Alonso, Nora Kaye and Barbara Fallis danced the three muses in admirable fashion." John Martin, *New York Times,* Oct. 10. BLACK SWAN: Nora Kaye and Igor Youskevitch "were not guilty of doing tricks in the acrobatic sense of the phrase, for they danced with each other, not only fusing their movements into a single pattern or related ones but also giving indications of the dramatic (and romantic) purpose behind the dance itself. Acrobatic virtuosity is one thing but dance virtuosity is quite another, and the dance virtuosity of Miss Kaye and Mr. Youskevitch is without equal in these parts." Walter Terry, *New York Herald Tribune,* Oct. 7. DARK ELEGIES: "It is a work of extraordinary beauty which becomes more impressive with the passage of time . . . The performance on this occasion was exemplary." John Martin, *New York Times,* May 9. GISELLE: "Last night at the Broadway Theatre the Ballet Theatre presented the premiere of two settings, plus two additional act-drops, and some fitly ornate and elaborate costumes that would have graced any of the better editions of Ziegfeld's 'Follies' —all by Eugene Berman. The ballet chosen as background for Mr. Berman's art was 'Giselle,' which perhaps does not show him to his best advantage." John Martin, *New York Times,* Oct. 16.

INTERPLAY: "This ballet wears the best of the Robbins works to date . . . John Kriza and Melissa Hayden danced the Pas de Deux with just the right quality of mood and movement . . ." Rosalyn Krokover, *Musical Courier,* March 15. ON STAGE: "It was little Ruth Ann Koesun who captured all hearts at the City Center last night in her first major role with the company . . . she proved herself to be a dancer with a lovely line and an actress of unmeasurable charm." John Martin, *New York Times,* May 3. SWAN LAKE "this year is a notable one, with Alicia Alonso and Igor Youskevitch bringing admirable dramatic colors to the familiar old excerpt. Miss Alonso not only dances superbly but manages to make the role of the Queen of the Swans, who is also an enchanted princess, both womanly and birdlike. With Mr. Youskevitch as the prince, the earlier sections of the piece take on the genuine qualities of a romance and almost for the first time the opening scene becomes a love scene. One had almost forgotten, indeed, that it was supposed to be one." John Martin, *New York Times,* Oct. 31. TALLY-HO: "The news about Miss Eckl is glowing. She not only looks enchanting, and dances excellently, but plays the role of the innocent but curious wife in a thoroughly corrupt stratum of high society with the air of genuine high comedy." John Martin, *New York Times,* Oct. 10.

SUMMARY

"Ballet Theatre's spring 1947 season will go down in the annals of ballet in America as amazing. It was probably the most successful season the company ever had, artistically and financially. Not since its initial season in 1940 has there been so much genuine enthusiasm both on the stage and in the auditorium." Anatole Chujoy, *Dance News,* June-August.

"Whatever differences one may have with its behavior from time to time, there is no denying that it is a superb company, with great distinction of style, backed by substantial technical skill, personal pulchritude, an awareness of the

theatre and a sense of artistic responsibility. Sometimes there is a strong temptation to tell it that its back-stage politics is showing in its casting and its programming. Also, it would be nice if it would throw out those untheatrical pas de deux excerpted from late nineteenth century ballets to delight twentieth century groundlings. It would be even nicer if, when a work has begun to go stale, it were laid lovingly on the shelf for long enough to regain its point of view . . . There would be reservations about a ballet company that came directly to us from the Elysian Fields. Ballet Theatre is unquestionably the nearest thing we have to such a company at the moment." John Martin, *New York Times,* May 4.

SEASON 1947-1948

As seemed characteristic of Ballet Theatre, the two most significant premieres this season were completely divergent in type. *Theme and Variations* —classic, elegant, unemotional; *Fall River Legend*—modern, expressionist. The dancers of Ballet Theatre distinguished themselves on both scores. If the season contained no striking innovations, it nevertheless maintained a high standard of performing, with a number of young dancers rising from the ranks to distinguish themselves as soloists.

This year's tour was broken by a season at the New York City Center from Nov. 19 to Dec. 17. From Sept. 27 to Nov. 18, the company had played the Middle West and Northeast. From Christmas until Jan. 10, they were in Chicago, and a tour through the West was highlighted by engagements in San Francisco (Feb. 8-14) and Los Angeles (Feb. 16-March 7). The second New York season, this time at the Metropolitan Opera House, extended from April 4 to May 8.

PERSONNEL

DANCERS: *Guest Artist* Nana Gollner[1].

Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Antony Tudor, Lucia Chase, Jerome Robbins[2], Eugene Loring[3], Maria Karnilova, Janet Reed, Dimitri Romanoff, Muriel Bentley, Diana Adams, Barbara Fallis, Shirley Eckl, Donald Saddler, Tommy Rall, Norma Vance, Fernando Alonso, Stanley Herbertt, Nicolas Orloff, Melissa Hayden, Patricia Barker, Zachary Solov, Cynthia Riseley, Paula Lloyd, Anna Cheselka, Ruth Ann Koesun, Erik Kristen, Doreen Oswald, Dick Beard, Fernand Nault, Ricky Soma, Eric Braun, Shellie Farrell, Jean Dovell, Frances Rainer, Maria Masalova, Harry Asmus, Mary Burr, Jenny Workman, Richard Thomas ,Kenneth Petersen, Jack Miller, Eleanor Treiber, Jean Sullivan, Crandall Diehl, Virginia Barnes, Michael Maule, Enrique Martinez, Marvin Krauter, Peter Gladke, Karel Williams, Arlene Garver, Marc West, Bill Thompson, Dulce Wohner, George Tomal, Isabel Mirrow, Eloise Milton, Norman Thompson. Dania Krupska[4].

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *Artistic Administrator* Antony Tudor; *Musical Director* Max Goberman; *Associate Conductor* Ben Steinberg; *Associate Regisseur* Dimitri Romanoff; *Ballet Mistress* Margaret Craske; *Company Manager* Allan Attwater; *Press Representatives* Walter Alford, William Fields; *Tour Booking Representative* William Fields.

1. Spring season only.
2. Danced only premiere of *Summer Day.*
3. Danced one performance of *Billy the Kid.*
4. Danced one performance of *Fall River Legend.*

REPERTORY

NEW PRODUCTIONS

THEME AND VARIATIONS

Ch BALANCHINE; *mus* TCHAIKOVSKY; *dec* & *cos* THOMPSON.

W.PREM. CiCen, Nov. 26, 1947.

CAST. A. Alonso, Youskevitch; Cheselka, Hayden, Lloyd, Riseley, F. Alonso, Braun, Nault, Solov; Ensemble.

"Never before have Mr. Balanchine's invention, his musicianship, his style, his method been so fresh, so spontaneous and so perfectly blended. Whatever his intention may have been, the work emerges as a kind of glorified epitome of Petipa, capturing the essence of the late nineteenth century ballet and transforming it by personal comment and refinement into a brilliant medium for pure choreographic abstraction . . . in the two central roles Alicia Alonso and Igor Youskevitch danced magnificently." John Martin, *New York Times,* Dec. 14.

SUMMER DAY

Ch ROBBINS; *mus* PROKOFIEFF; *cos* & *properties* BOYT.

PREM. CiCen, Dec. 2, 1947. FPROD. For American Soviet Musical Society, May, 1947.

CAST. Koesun; Robbins. CAST CHANGE. Kriza.

Child dancers improvise their impressions of professionals.

"Quite naturally the youngsters find much that is worthy of spoofing and they comment actively upon the dreariness (although their manner suggests that they recognize it as essential) of balletic exercises, of the false elegance which occasionally infects ballet and of the movement idiosyncracies of well known individuals or types in the ballet world. Mr. Robbins has woven these dance comments together with seemingly natural but carefully choreographed movements, such as a walk, a yawn, a passing gesture, a glance, and the result is a ballet, or a theatre piece, which presents a refreshing brand of satire." Walter Terry, *New York Herald Tribune,* Dec. 7.

SHADOW OF THE WIND

Ch TUDOR; *mus* MAHLER; *dec* & *cos* MIELZINER.

W.PREM. MetOp, April 14, 1948.

CAST. I: Six Idlers of the Bamboo Valley/Youskevitch, Laing, Romanoff and Ensemble. II: The Abandoned Wife/A. Alonso, Kriza, Burr. III: My Lord Summons Me/Koesun, Diehl and Ensemble. IV: The Lotus Gatherers/Adams and Ensemble; Solov and Ensemble. V: Conversation with Winepot and Bird/Laing. VI: Poem of the Guitar/Gollner, Laing, Romanoff, Bentley, Fallis, Youskevitch and Ensemble. Singers/Robert Bernauer, Louise Bernhardt.

Based on Mahler's *Das Lied von der Erde,* a setting of a German paraphrase of poems by the Chinese Li Po.

"When Mr. Tudor goes all out, in certain sections, for Oriental ceremony coupled with delicate pantomime, the ballet takes on a pleasant decorative style and when he turns to the combination of ballet and modern dance action, an art in which he is supreme, his work conveys to the beholder emotional values of real dramatic impact, but for much of 'Shadow of the Wind' we do not find either the Orient or the West but we race from Mahler to Li Po to Tudor and back again . . . Nana Gollner was magnificent in her assignment, a role originally scheduled for the indisposed Nora Kaye, and her vivid and beautiful dancing accounted for most of the rewarding passages of the new work." Walter Terry, *New York Herald Tribune,* April 15.

FALL RIVER LEGEND

Ch DE MILLE; *mus* GOULD; *dec* SMITH; *cos* WHITE.

W.PREM. MetOp, April 22, 1948.

CAST. The Accused/A. Alonso; Her Mother/Adams; Her Step-Mother/Bentley; Her Father/Gladke; Herself as a Child/Koesun; Her Pastor/Kriza; Speaker for the Jury/Diehl; Men and Women of Fall River/Ensemble. CAST CHANGES. Accused/Krupska, Kaye.

The story of Lizzie Borden, who shocked a New England town by killing her father and her step-mother. The role of Lizzie was designed for Nora Kaye who, due to illness, was unable to dance the premiere. Alicia Alonso took over the part on only one week's notice.

"To come to the point at once, the Ballet Theatre has a new hit on its hands . . . The scheme is by no means a novelty in itself, but Miss de Mille has used it for all it is worth. She has managed in addition to establish a strong case and a deep sympathy for her central figure. Indeed, the step-mother who is the villain in the piece is such an incarnation of evil as designed by Miss de Mille and as superbly played by Muriel Bentley that if the girl had not committed the murder herself almost anybody in the audience would gladly have done it for her. It is melodrama, to be sure, but melodrama with perspective, with a point of view, almost with the color of tragedy." John Martin, *New York Times,* April 23.

". . . Miss Kaye's dance characterization is so rich in dramatic values, so flawlessly detailed down to the tiniest gesture and movement pulsation, so knowing in its gradual amassing and revelation of emotional tensions that Agnes de Mille's new work . . . takes on new impact and structural integrity . . . She makes one believe that although the girl may be abnormally shy and sensitive, even neurotic, that outside cruelty, oppression and repression are the forces that drive her to murder her parents." Walter Terry, *New York Herald Tribune,* May 7.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Zemphira/Bentley; Aleko/Youskevitch; APOLLO; BILLY THE KID Billy/Kriza; Garrett/Gladke; Alias/Solov; BLACK SWAN/Gollner; DARK ELEGIES; DON QUIXOTE PAS DE DEUX; FACSIMILE; FANCY FREE; GALA PERFORMANCE Italian Ballerina/Kaye; Russian Ballerina/Bentley; French Ballerina/Farrell; GISELLE; HELEN OF TROY Paris/Youskevitch; Lamb/Koesun; INTERPLAY; JARDIN AUX LILAS Episode in his Past/Burr; NUTCRACKER PAS DE DEUX; ON STAGE Handyman/Kriza; Ballerina/

Adams; Her Partner/Gladke; PAS DE QUATRE Cerrito/Riseley; PATINEURS; PETER AND THE WOLF Duck/Farrell; Cat/Riseley; Grandfather/Diehl; PETROUCHKA Petrouchka/Laing; Dancer/A. Alonso, Fallis, Kaye; Charlatan/Diehl; PILLAR OF FIRE Youngest Sister/Koesun; PRINCESS AURORA Aurora/A. Alonso; Prince/Laing, Romanoff, Youskevitch; Bluebird/Hayden; ROMEO AND JULIET Benvolio/Asmus; Nurse/Sullivan; Paris/Maule; SWAN LAKE; SYLPHIDES Waltz/Riseley; Prelude/Adams; TALLY-HO Wife/Sullivan, Vance; UNDERTOW Volupia/Burr, Cheselka; Aganippe/Koesun; Ate/Hayden; Medusa/Adams.

BILLY THE KID: "Mr. Kriza has got the title role firmly in his grasp, and he plays it with an anger that makes it not only understandable but sympathetic and when Billy finally meets his death, he manages to tinge the situation with regret, for all its pertinent justice." John Martin, *New York Times,* May 5. GISELLE: ". . . Alicia Alonso is a miraculous dancer. Her performance . . . was a matchless one not only as an interpretation of one of ballet's greatest roles but also as pure manifestation of the art of dancing." Walter Terry, *New York Herald Tribune,* April 8. PETROUCHKA: Hugh Laing "plays the character not as the pitiful zany with whom we have been so long familiar, but as a figure of essentially tragic dignity. This gives a lift to the tone of the work as a whole and endows the ending particularly with the significance of catastrophe . . . Miss Alonso brings the ballerina brilliantly into being . . . it is good to see the old masterpiece treated with respect." John Martin, *New York Times,* April 17.

PRINCESS AURORA: "The present version is much superior to its predecessors . . . it was manifest that the revival had been prepared as a work of art instead of as something to wow the groundlings . . . Nora Kaye brings not only a strong technique but great style to the title role, and Hugh Laing has a native elegance, completely devoid of fanciness, that belongs to the true classic dancer." John Martin, *New York Times,* Nov. 25. SWAN LAKE: "Gollner's 'Queen of the Swans' is still inclined to be cool, remote, sharp, but it is now more regal in manner, clearer in its conveying of the tragedy which besets the enchanted girl. It is a glittering portrayal, if not a warm one, and it ranks among the very best interpretations of a difficult role." Walter Terry, *New York Herald Tribune,* April 10. UNDERTOW "becomes even more absorbing and forceful with repeated performances. A major element in its success belongs to Hugh Laing who was never more impressive as the Transgressor." Rosalyn Krokover, *Musical Courier,* May 15.

SUMMARY

"Among Ballet Theatre's young soloists, there are several who are worthy of notice not merely because they are now good soloists but because greater potentials are implied . . . Diana Adams . . . is compelling as Medusa in 'Undertow' and she is commencing to realize the dramatic qualities of the Queen of the Wilis in 'Giselle' . . . There is every reason to suppose that Melissa Hayden will one day be a ballerina. She is already becoming sure enough of her technique to clothe it with the colors of dance, to touch her natural winsomeness with dignity and to search for the most effective accents and phrasings in her roles . . . Ruth Ann Koesun . . . possesses a highly individual quality of movement, shy but not weak, delicate but assured . . . Among the young male soloists, Zachary Solov and Eric Braun offer the greatest promise." Walter Terry, *New York Herald Tribune,* Dec. 21.

"The whole company has danced brilliantly this spring. It is now possible to spend an entire evening at the ballet with intellectual as well as physical

pleasure. Some dead wood remains in the current repertoire, but there have been many programs which could not be surpassed for variety of styles, brilliance of presentation and interest of subject matter." Robert Sabin, *Musical America*, May.

SEASON 1948-1949

Ballet Theatre had been a successful company. But in the summer of 1948, faced with rising costs of production, it was forced to cancel plans for an autumn New York season and tour. The Ballet Theatre Foundation, headed by Blevins Davis, began campaigning for funds in August. With help from Dwight Deere Wiman, the company was able to undertake a tour of the East and Middle West from March 19 to April 9 and to fill an engagement at the Metropolitan Opera House from April 17 to May 8. On May 5, members of Ballet Theatre danced sections of *La Fille Mal Gardée* and *Pas de Quatre* for the Ford Foundation's *Omnibus* program on television.

A year of not working together cannot benefit a company, and it did not benefit this one. Under the circumstances, however, Ballet Theatre suffered comparatively little. No premieres were attempted this year.

PERSONNEL

DANCERS: Igor Youskevitch, Nora Kaye, Nana Gollner, Hugh Laing, John Kriza, Maria Tallchief.

Lucia Chase, Dimitri Romanoff, Antony Tudor, Janet Reed, Muriel Bentley, Harold Lang, Diana Adams, Barbara Fallis, Nicolas Orloff, Paul Godkin, Norma Vance, Melissa Hayden, Bambi Linn, Cynthia Riseley, Paula Lloyd, Anna Cheselka, Ruth Ann Koesun, Doreen Oswald, Eric Braun, Wallace Seibert, Mary Burr, Jocelyn Vollmar, Shellie Farrell, Jean Dovell, Peter Gladke, Jenny Workman, Fernand Nault, Lillian Lanese, Virginia Barnes, Arlene Garver, Eloise Milton, Jean Sullivan, Isabel Mirrow, George Tomal, Jacqueline Dodge, Priscilla Allen, Charlyne Baker, Jack Beaber, Kelly Brown, Ruth Gilbert, Richard Goltra, Vernon Lusby, Genia Melnitchenko, Wilson Morelli, Ralph McWilliams, Liane Plane, Dorothy Scott, Dolores Starr, Fernando Schaffen[1], Edward Caton.

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *Musical Director* Max Goberman; *Regisseur* Dimitri Romanoff; *Ballet Mistress* Margaret Craske; *Company Manager* Clarence Jacobson; *Press Representatives* William Fields, Walter Alford; *Tour Booking Representative* William Fields.

REPERTORY

APOLLO Terpsichore/Tallchief; Calliope/Adams; BILLY THE KID Alias/Godkin; BLACK SWAN/Tallchief; DON QUIXOTE PAS DE DEUX/Tallchief; FALL RIVER LEGEND; FANCY FREE First Sailor/Godkin; Second Sailor/Seibert; FILLE MAL GARDEE Lisette/Gollner, Reed; Colin/Kriza, Youskevitch; Thomas/Romanoff; Alain/Braun, Godkin, Lang; GALA PERFORMANCE; GISELLE Giselle/Kaye; HELEN OF TROY; INTERPLAY

1. Billed as Fernando Schaffen for this season only; thereafter as Frederic Schaffen.

Solo/Godkin; Pas de Deux/Seibert; JARDIN AUX LILAS Episode in his Past/Tallchief; NUTCRACKER PAS DE DEUX/Gollner; PAS DE QUATRE Taglioni/Adams; Grahn/Vollmar; Cerrito/Koesun; PATINEURS Girl in Pink/Vollmar; Girl in Yellow/Linn; Boy in Green/Braun; PETER AND THE WOLF Peter/Orloff; Bird/Vance; Duck/Linn; Cat/Lanese, Dodge; PILLAR OF FIRE Eldest Sister/Burr; Youngest Sister/Reed; PRINCESS AURORA[1] Aurora/Tallchief; Prince/Kriza; Bluebird/Tallchief; Braun; ROMEO AND JULIET Benvolio/Beaber; Nurse/Burr; SWAN LAKE Prince/Kriza; SYLPHIDES Waltz/Adams; Mazurka/Gollner; TALLY-HO Innocent/Linn; THEME AND VARIATIONS Lead/Kaye, Tallchief; UNDERTOW Aganippe/Starr; Nemesis/Workman; Pudicitia/Vance; Ate/Koesun.

FANCY FREE: "It has the good fortune to have three members of the admirable original cast present in crucial roles—John Kriza, Muriel Bentley and, for good measure, Janet Reed, who has returned to the fold for the season. They are all comedians in the true sense of the word, as well as fine dancers. Miss Reed gives a sweetness to the piece that it never had without her . . . Mr. Godkin is wonderful; nobody except Mr. Robbins has been half so good." John Martin, *New York Times,* April 18. FALL RIVER LEGEND: "Nora Kaye has never given a more consummate performance in her career . . . She appeared as a dramatic actress of great emotional intensity, enormous projection and mistress of all the nuances that make a strong melodramatic role human and believable." Anatole Chujoy, *Dance News,* May. FILLE MAL GARDEE: "Gollner is the stronger technician and dances the role of Lisette with ease and assurance, while Janet Reed's interpretation has a particularly appealing freshness and charm." Lillian Moore, *Dancing Times,* June.

GISELLE: "Entirely balletic in conception [Gollner's Giselle] projected with disarming simplicity and a force of true conviction that reached every spectator in the auditorium. At the same time her dancing, technically superb, was never an exhibition of difficult enchainements but an integral part of her role. Igor Youskevitch, probably the greatest Albrecht of our days, was at the very height of his form . . . Diana Adams, of the beautiful line, never gave a finer performance than as the Queen of the Wilis. Her flowing dancing and authoritative pantomime made her outstanding . . . Miss Kaye [as Giselle] gave an excellent, entirely satisfying, if not brilliant or very exciting performance." Anatole Chujoy, *Dance News,* June. JARDIN AUX LILAS: "Tallchief gave a sharper, more vicious characterization of the role than her predecessors did, a clear contrast to Nora Kaye's romantic and frustrated Caroline. Hugh Laing and Antony Tudor completed the perfect foursome in this best of Tudor's ballets." Anatole Chujoy, *Dance News,* June. PILLAR OF FIRE: "Nora Kaye, that greatest of choreographic actresses, returns to its central role with an even fuller command of it than she used to have. Every movement is so inflamed by passion that it has lost the air of prescribed choreography altogether and become the externalization of intense personal emotion. When this kind of thing can be captured and held in form, we are really in the presence of profound art." John Martin, *New York Times,* April 28.

PRINCESS AURORA: "Mr. Balanchine has changed the order of the music, the order of the dances and practically all of the steps . . . the newly devised dances . . . are structurally and certainly musically superior. Nana Gollner was a handsome Princess Aurora, regal, skillful as a fairy princess should be, and completely gracious. John Kriza was appropriately retiring as Prince Charming and Igor Youskevitch and Maria Tallchief brought down the house with one of the most exciting 'Bluebirds' it has been my privilege to see." Walter Terry, *New York Herald Tribune,* April 22. ROMEO AND JULIET:

1. New version staged by George Balanchine.

"Miss Kaye keyed her Juliet a trifle lower than usual, with less of the airy childlikeness with which she has sometimes endowed it and more gentle melancholy. There was a lovely tone pervading it, and moments of singular poignance emerged . . . What a beautiful, richly colored performance [Laing's] is—passionate, impetuous, intense and utterly believable. He has never played with greater eloquence nor in closer rapport with Miss Kaye." John Martin, *New York Times,* April 22. THEME AND VARIATIONS: "Tallchief danced with clean, mathematical precision and admirable musicality. With her slender, arrow-straight legs and easy extension, her speed and brilliance, she is a well-nigh perfect exponent of Balanchine's style." Lillian Moore, *Dancing Times,* June.

SUMMARY

"After its year of dispersal it is not in its most poised or stable state, its ensemble is not yet as strong as it should be (and any company is only as good as its corps de ballet), the repertoire is without novelties, yet whether it has been thoroughly reassembled or not, it is still the most rewarding of all ballet companies to watch. It has wonderful artists, beautiful taste, a style all its own, and a genuine desire to carry on its high tradition and be something . . . Dimitri Romanoff should, one of these nights, be brought on stage at the end of a performance and crowned with laurels, for nobody works harder and gets less recognition for it . . . There might well be some sort of law forbidding anybody but John Kriza to dance the male role in 'Les Sylphides' . . . He dances it simply and unpretentiously . . . Nana Gollner . . . is one of the most exciting of ballerinas; in the classic repertoire she treats the star-crossed, supernaturalized, lovelorn heroines seriously. In her hands they become womanly and real, and their problems take on sympathy and dramatic interest, while remaining always within the true style and formality of the romantic ballet." John Martin, *New York Times,* May 1.

SEASON 1949-1950

Dispensing with an autumn season in New York, Ballet Theatre made a national tour from Nov. 24 to March 30, playing Boston (Dec. 5-10), Chicago (Dec. 26-Jan. 8), San Francisco (Feb. 7-18) and Los Angeles (Feb. 20-25). The New York season was at the Center Theatre from April 23 to May 14.

Of the premieres that were to remain in the repertory, there were two—again, one pleasant and one unpleasant. But the happiest acquisition, as far as the public was concerned, was made in the course of the summer, when *Rodeo* was added to Ballet Theatre's store of Americana.

From Aug. 7 to Dec. 10, the company made its first tour of Europe, where it travelled officially as the American National Ballet Theatre, presented by Blevins Davis, with the cooperation of the Cultural Relations Division of the State Department and with the sponsorship of the American National Theatre and Academy. Lucia Chase summed up the aim of the tour in a statement published by *The New York Times* on July 30:

> Naturally we hope to accomplish more than merely convince Europeans that there exists a common cultural meeting ground between the old and the new worlds. We hope to show, for their approval, what we in America have done to preserve the classic tradition inherited from Europe, and how we have progressed within that tradition by the

infusion of a uniquely American spirit. We think performances of 'Fancy Free,' 'Billy the Kid,' 'Fall River Legend' and 'Interplay,' as examples, will demonstrate that Americans have developed a distinct style of dancing, that choreographers have devised new movements to express the American character, and that composers and designers are bringing to the traditional medium a fresh American viewpoint.

Ballet Theatre played to military and civilian audiences in Germany (Aug. 7-18), at the Edinburgh Festival (Aug. 19-26) and paid a return visit to London (Aug. 27-Sept. 19). They went on to Italy (Sept. 21-24 and Oct. 13-28), Swtizerland (Sept. 26-Oct. 5) and Holland (Oct. 31-Nov. 6). The tour concluded with visits to Paris (Nov. 17-Dec. 6) and Berlin (Dec. 8-10).

PERSONNEL

DANCERS: Nora Kaye, Igor Youskevitch, Nana Gollner[1], Hugh Laing[1], Alicia Alonso[2], John Kriza, Mary Ellen Moylan[2]. Herbert Ross[3].

Lucia Chase, Dimitri Romanoff, Antony Tudor, Diana Adams[1], Norma Vance, Paul Godkin, Nicolas Orloff[1], Allyn McLerie[2], James Mitchell[2], Ruth Ann Koesun, Erik Bruhn[1], Edward Caton[1], Eric Braun, Mary Burr, Lillian Lanese, Paula Lloyd[2], Peter Gladke, Shellie Farrell, Jean Dovell, Jenny Workman, Jacqueline Dodge, Michael Lland[4], Dorothy Scott, Virgina Barnes, Fernand Nault, Liane Plane, Kelly Brown, Isabel Mirrow, Vernon Lusby, Ralph Linn, Wilson Morelli, Charlyne Baker, Barbara Lloyd, Jack Beaber, Ruth Gilbert, Enrique Martinez, Ralph McWilliams, Irma Grant, Lila Popper, William Weslow, Sallie Wilson, Angela Velez, Scott Douglas[5], Frederic Schaffen, Ann Barlow, Jan Hollar, Joan Smith, William Inglis.

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *General Manager* Robert C. Schnitzer[2]; *Musical Director* Max Goberman; *Music Director for European Tour* Alexander Smallens; *Regisseur* Dimitri Romanoff; *Ballet Mistress* Margaret Craske; *Ballet Master* Edward Caton; *Company Manager* Clarence Jacobson; *Press and Tour Representative in the United States* William Fields.

REPERTORY

NEW PRODUCTIONS

JEUX

Ch Dollar; *mus* Debussy; *dec & cos* Ffolkes.

W.PREM. CenTh, April 23, 1950.

CAST. Youskevitch, Kaye, Vance. CAST CHANGES. Kriza; Lanese.

"As in Nijinsky's version [for the Diaghilev Ballet Russe, 1913], it is a little interlude in a tennis game, with a young man and two girls as its characters.

1. Did not go on European tour.
2. Joined company for European tour.
3. Danced only in *Caprichos.*
4. Billed as Holland Stoudenmire at start of season.
5. Billed as Jimmy Hicks at start of season.

There is nothing so sturdy as a plot, but there is a delicate and charming action line, partly flirtation, partly tennis, and all embellished with technical invention and virtuosity . . . Mr. Youskevitch is far more convincing as a young athlete than as a fairy-tale prince, and Miss Kaye and Miss Vance bring brillance and highly individual charm to the roles of the two girls." John Martin, *New York Times,* April 24.

DESIGNS WITH STRINGS

Ch Taras; *mus* Tchaikovsky; *dec* Sharaff.
U.S. PREM. CenTh, April 25, 1950. FPROD. Metropolitan Ballet, 1948.
CAST. Adams, Vance, Lanese, Scott; Bruhn, Stoudenmire. CAST CHANGES. Leads/Moylan; Kriza.

"Mr. Taras, who is a disciple of Balanchine, has taken a group of six dancers, divided them into various sets of two or three, and supplied them with some pleasant inventions . . . Much of it involves technical brilliance, but except for the opportunities it provides for a highly gifted sextet, it is not of much consequence." John Martin, *New York Times,* April 26.

CAPRICHOS

Ch Ross; *mus* Bartok; *cos* Pons.
PREM. CenTh, April 26, 1950. FPROD. Choreographer's Workshop, January, 1950.
CAST. Ya Tienen Asiento/Baker, Workman; No Te Escaparas/Gollner, Braun, Gladke; Tantalus/Kriza, Koesun; No Hubo Remedio/Burr; Ensemble. CAST CHANGES. No Te Escaparas/Adams, A. Alonso; Tantalus/Ross.

Based on Goya's commentaries to his "Caprichos" etchings.

". . . a powerful and original theatre piece . . . it has captured with remarkable vigor the anger, the bitter laughter, the social indignation of these most scorching of the Spanish master's merciless satires. In [the first part] we meet two thoroughly horrifying young women, indolent, shamelessly voluptuous, morbidly curious—the very reverse of the innocent bystander—who remain on stage throughout to peer and peep and stare. The things they stare at include the sardonic seduction of a young woman (superbly danced by Nana Gollner with vicious fire), who collaborates eagerly with her attackers; a fascinatingly macabre duet between a man and the lifeless form of a woman who falls into his arms from nowhere (again wonderfully done by John Kriza and Ruth Ann Koesun); and the somber and uncompromising scene of burning a heretic at the stake, with Mary Burr admirable as the central figure." John Martin, *New York Times,* May 7.

NIMBUS

Ch Tudor; *mus* Gruenberg; *dec* Smith; *cos* Bolasni.
W.PREM. CenTh, May 3, 1950.
CAST. Dreamer/Kaye; Dream/Adams; Dream-Beau/Laing; Irrelevancies, Nightbirds/Ensemble.

"Mr. Tudor, who has hitherto given us pictures of the insides of people's minds, in actions both realistic and symbolic, has turned away from all that and devoted his attention to a completely uninvolved, fairly sentimental little tale of lower middle-class romance. Our heroine is a working girl who dreams of herself as an ethereal creature of infinite graces, who charms a 'dream-beau' without the least resistance . . . As usual, Mr. Tudor has devised some highly original lifts and has composed for the individuals of his story with phenomenal awarenes of their abilities . . . ultimately it may prove to be a pleasant and popular work, if never a major one in any sense." John Martin, *New York Times,* May 4.

RODEO
or The Courting at Burnt Ranch

Ch DE MILLE; *mus* COPLAND; *dec* SMITH; *cos* BOLASNI.

PREM. Opera House, Wiesbaden, Germany, Aug. 14, 1950; MetOp, Jan. 9, 1951. FPROD. BRMonC, 1942.

CAST. Head Wrangler/Mitchell; Champion Roper/Kriza; Cowgirl/McLerie; Ranch Owner's Daughter/Baker; Her Eastern Friends from Kansas City/Koesun, P. Lloyd, Scott; Square Dance Caller/Beaber; Cow-Hands, Womenfolk/Ensemble.

The cowgirl gets her man.

"This treats a typically American subject in a way that, by its wholeheartedness, its unembarrassed and unembarrassing vulgarity, its presentation of the extraordinary elements in the ordinary, though wholly characteristic subject, synthesizes, and yet still adds to the essence of American culture. Its impact is one of folk art . . . The tale could hardly be more movingly told than by Miss Allyn McLerie, Mr. John Kriza and Mr. James Mitchell, the three principal dancers." *The Times* (London), Aug. 29.

PRODUCTIONS MAINTAINED OR REVIVED

APOLLO Polyhymnia/Moylan; Calliope/Lanese; BILLY THE KID Sweetheart/Koesun, Vance; BLACK SWAN; BLUEBIRD/Moylan; DON QUIXOTE PAS DE DEUX; FACSIMILE First Man/Mitchell; FANCY FREE First Girl/Dodge, McLerie, Scott, Velez; Second Girl/Vance; FALL RIVER LEGEND Mother/Baker, Burr; Father/Gladke; Stepmother/Chase; Pastor/Laing, Mitchell; FILLE MAL GARDEE Lisette/A. Alonso; GALA PERFORMANCE Russian Ballerina/Burr, Moylan; French Ballerina/B. Lloyd; GISELLE Myrtha/Moylan; INTERPLAY Pas de Deux/Koesun, P. Lloyd; HELEN OF TROY Lamb/Workman; JARDIN AUX LILAS Caroline/Adams; JUDGMENT OF PARIS Juno/Dodge; Venus/Baker; NUTCRACKER PAS DE DEUX/Moylan; Kriza; PAS DE QUATRE Grahn/Burr; Cerrito/Lanese; PATINEURS Girl in Pink/B. Lloyd; Girl in Yellow/Koesun; Lovers/Lanese; Lland; PETER AND THE WOLF Peter/Braun; Bird/Koesun; Duck/Workman; Wolf/Morelli; PRINCESS AURORA Prince/Bruhn; Bluebird/Kaye, Koesun; PILLAR OF FIRE; ROMEO AND JULIET Mercutio/Braun, Godkin; Benvolio/Lland; Tybalt/Gladke; Paris/Bruhn, Lusby; Romeo/Youskevitch; Rosaline/Baker; SWAN LAKE; SYLPHIDES Waltz/Lanese; Mazurka/Lanese, Moylan; Mazurka/Laing; THEME AND VARIATIONS Lead/Adams, Moylan; UNDERTOW Aganippe/B. Lloyd; Polyhymnia/Dodge; Pudicitia/Mirrow.

SUMMARY

Ballet "must present older works in the style in which they were conceived. And it must make sure this style is maintained. Despite many wonderful accomplishments in its first turbulent decade of existence, the Ballet Theatre is becoming a little neglectful on this score. Its artistic direction lavishes tender and knowing care on the modern wing. But old favorites like LES SYLPHIDES, SWAN LAKE, GISELLE, and, to a degree, PRINCESS AURORA are losing touch with the romantic and imperial traditions." Doris Hering, *Dance,* June.

"The tenth season was singularly dull, uninspiring, cold." Anatole Chujoy, *Dance News,* June.

THE VIEW FROM EUROPE

A.C.D.S. wrote in the Edinburgh *Evening Dispatch* on Aug. 22: "There was a captivating freshness about the dancing . . . youth and vitality were the hallmarks of their performance." He found *Fall River Legend* "disappointing choreographically, but no praise can be too high for the dancing of Nora Kaye . . . her macabre study of the soul in despair and turmoil was magnificent." Other critics at the Edinburgh Festival were especially thrilled by the dancing of Igor Youskevitch. Others were most enthralled by the technical prowess of Alicia Alonso.

A prevailing viewpoint in London was voiced by Mary Clarke, writing in the November issue of *Ballet Today*: "They are most successful when interpreting places and people they understand by experience or inheritance . . . When it comes to French Romantic or Russian classical ballet they are a little less sure and the illusion falters, yet there are individuals in the company with such a precise and beautiful grasp of these schools of dancing that probably only careful and patient rehearsal is needed to bring the whole company into line."

Richard Buckle, writing in the *Observer,* on Sept. 3, took issue with some of his compatriots on the question of the American style in ballet. "Folk dances, and such movements as express pistol-shooting and pulling down one's corsets, belong to *character dancing,* and this is such a very small sub-division of the art of ballet as to be almost negligible. What we do welcome most warmly in any company is a conscious continuance of the ancient classical tradition which recognizes no national boundaries . . ." *Theme and Variations,* rather than *Rodeo,* he felt, pointed in the right direction.

The Balanchine ballets were especially popular in Italy. Like most Europeans, the Italians disliked *Fall River Legend* as a ballet, but were tremendously impressed by Nora Kaye's characterization of The Accused. Roberto Leydi of Milan praised the virtuosity of all the dancers, but asserted that, more important than their technical accomplishments, was the profound emotional projection of their performances.

The big hits in Paris were *Theme and Variations* and the pas de deux features danced by Alicia Alonso and Igor Youskevitch. *Fancy Free* and *Rodeo* were favorites. Olivier Merlin, writing in *Le Monde* on Nov. 19, was impressed by the precision of the corps de ballet, which he likened to the Rockettes. *Fall River Legend* moved too slowly for him, but he admired the setting and the performance of Nora Kaye.

Paula Balma, reporting from Amsterdam for the December issue of *Dance News,* wrote that Ballet Theatre's success in Holland was "tremendous." One Dutch paper asserted: "The Americans are dancing with such devotion and mastery that old Europe ought to be somewhat ashamed."

SEASON 1950-1951

Early in 1950, Ballet Theatre had signed a contract with Rudolf Bing, General Manager of the Metropolitan Opera, to direct his ballets the following season. The Metropolitan's corps of dancers was retained, with only a customary number of replacements being made. Nana Gollner was signed as premiere danseuse, and Antony Tudor was named choreographer and ballet master. The association endured only for the season. Tudor relinquished his position as choreographer before the end of the year, although he remained as director of the Metropolitan Opera Ballet School.

Ballet Theatre played a single date at the Metropolitan on Jan. 9. The company then made a tour of the Southeast and Middle West from Jan. 10 to March 21, returning to the Metropolitan from April 9 to 29. A South American tour was limited to three cities in Brazil and Uruguay: Rio de Janeiro (May 23-June 10), Sao Paulo (June 11-17) and Montevideo (June 20-25). The company then played a single date at Lewisohn Stadium on Aug. 2.

In spite of the "no guest artists" policy, two guests appeared with the company this season. Jean Babilée and Nathalie Philippart brought with them works from the repertory of the Ballet des Champs-Elysées, where they were leading dancers. Both the dancers and the ballets enjoyed considerable success with Ballet Theatre.

PERSONNEL

DANCERS: *Guest Artists* Jean Babilée[1], Colette Marchand[1], Nathalie Philippart[1], Mia Slavenska[2].

Nora Kaye[3], Igor Youskevitch, Alicia Alonso, John Kriza, Mary Ellen Moylan. Agnes de Mille[4], Carmelita Maracci[5].

Lucia Chase, Dimitri Romanoff, Edward Caton, Norma Vance, Paul Godkin[1], James Mitchell[6], Ruth Ann Koesun, Eric Braun, Lillian Lanese, Paula Lloyd, Royes Fernandez[6], Michael Lland, Robert Pagent[1], Jenny Workman, Charlyne Baker, Dorothy Scott, Virginia Barnes, Fernand Nault, Liane Plane, Kelly Brown, Harry Asmus, Jack Beaber, Isabel Mirrow, Vernon Lusby, Barbara Lloyd, Scott Douglas, Angela Velez, Enrique Martinez, Ralph McWilliams, Irma Grant, Lila Popper, Ann Barlow, Jan Hollar, Frederic Schaffen, Joan Smith, William Inglis, William Weslow, Rochelle Balzer, Linda Macy[7], Robert Hanlin, William Burdick, Meredith Baylis, Christine Mayer, Catherine Horn, Dulce Wohner, Ilona Murai.

STAFF: *Administrative Directors* Lucia Chase, Oliver Smith; *Associate Director* Dwight Deere Wiman[8]; *Musical Director* Alexander Smallens; *Conductor* Joseph Levine; *Regisseur* Dimitri Romanoff; *Ballet Master* Edward Caton; *Company*

1. Did not go on South American tour.
2. Danced at Lewisohn Stadium only.
3. Left company in January.
4. Danced only in *Rodeo*.
5. Danced only premiere of *Circo de España*.
6. Joined company for South American tour.
7. Billed as Linda Macy for this season only; thereafter as Lucinda Macy.
8. Through February.

Manager Les Appleby; *Press Representatives* William Fields, Walter Alford; *Tour Booking Representative* William Fields.

REPERTORY

NEW PRODUCTIONS

LE JEUNE HOMME ET LA MORT

Ch Petit; *sc* Jean Cocteau; *mus* Bach; *dec* & *cos* Wakhevitch.
U.S.PREM. MetOp, April 9, 1951. FPROD. BChEl, 1946.
CAST. Babilée, Philippart.

Death, masquerading as a young girl, torments her lover into suicide.

". . . a striking theatre piece . . . Ballet actions, both pure and adulterated (by impulsive movement) are combined with gesture, acting and a kind of apache-like genre of violent motion. The use of the music of Bach . . . as accompaniment to brash melodrama may be startling but its nobly flowing beauties provide, I believe, a wonderfully satiric counterpoint to the frenzied patterns of this choreography." Walter Terry, *New York Herald Tribune,* April 15.

CONCERTO

Ch Dollar; *mus* Chopin; *dec* & *cos* Davison.
PREM. MetOp, April 9, 1951. FPROD. Ballet International, 1944. Original title: *Constantia.*
CAST. Alonso, Youskevitch, Vance; Lanese, P. Lloyd, Plane, Scott; Ensemble.
CAST CHANGE. Lead/Moylan.

An interpretation of the F Minor Concerto. The following season, Ballet Theatre reverted to the title *Constantia.*

"As 'Constantia,' indeed, it seemed more consistently interesting, less fragmentary and certainly not so long. There is a wealth of first-rate invention in it and some extremely ingenious lifts, and the second movement has choreographic continuity and substance." John Martin, *New York Times,* April 10.

THE THIEF WHO LOVED A GHOST
(An Entertainment)

Ch Ross; *mus* Weber; *dec* & *cos* Ward.
PREM. April 11, 1951. FPROD. Choreographer's Workshop, 1950.
CAST. Thief/Kriza; Detectives/Braun, Beaber; Mme. Carlotta/Murai; Isobelle (The Ghost)/Koesun; Fiona/Chase; Policemen/McWilliams, Inglis.

Isobelle is forced to play the role of a ghost to catch a thief—but she falls in love with him.

"Of choreography there is none . . . the only moments of comedy or entertainment are when Lucia Chase suddenly goes into some old Loie Fuller routines." John Martin, *New York Times,* April 12.

LES DEMOISELLES DE LA NUIT

Ch Petit; *sc* Jean Anouilh; *mus* Francaix; *dec* & *cos* Fini.

U.S. PREM. MetOp, April 13, 1951. FPROD. Ballets de Paris, 1948.

CAST. Agathe, the White Kitten/Marchand; A Young Musician/Kriza; The Cat Baron/Braun; The Black Cat/Velez; Cats/Hollar, Lanese, P. Lloyd, Scott, Grant, Macy, Popper; Valets/Asmus, Brown. CAST CHANGE. Baron/Martinez.

Agathe tries to love a man, but is lured away from him by her cat companions.

"Mr. Petit's choreography abounds in invention, and much of its detail is fascinating. In its broader aspects it is considerably weaker . . . The movement, even at its most inventive, does not grow out of the weird turn of mind on which the whole idea hinges; it is first of all a show and only secondarily a work of artistic creation." John Martin, *New York Times,* April 14.

L'AMOUR ET SON AMOUR

Ch Babilee; *mus* Franck; *dec* & *cos* Cocteau.

U.S.PREM. MetOp, April 17, 1951. FPROD. BChEl, 1948.

CAST. Cupid/Babilée; His Love/Philippart; Men/Burdick, McWilliams; Zephyrs/Baker, Grant, Hollar, B. Lloyd, Mirrow, Popper, Workman.

The story of Cupid and Psyche.

"Where 'Le Jeune Homme' is violent, melodramatic, full of theatrical effects and stunning acrobatics, 'L'Amour' is lyric serene, idyllic in mood, almost entirely legato in movement. In that it provides such contrast for the dancers, it is certainly worth including in the repertoire, lest perhaps we might be misled into thinking of them as a kind of artistic Apache team. What is extraordinary, however, is that in these calm and classic measures they remain thoroughly vivid and exciting artists. The ability to stand still, or virtually so, and still command the attention, is not the common possession of all dancers." John Martin, *New York Times,* April 18.

CIRCO DE ESPANA

Ch Maracci; *mus* Albeniz, Turina, Granados, Falla; *dec* & *cos* Lebrun.

W.PREM. MetOp, April 18, 1951.

CAST. I. Entrada: Plane, B. Lloyd, Workman. II. Oracion del Torreo: Women with fans/Baker, Grant, Velez; Girls who play the corrida/Lanese; P. Lloyd, Popper, Scott. III. La Maja y el Ruiseñor/Maracci. IV. Fire Dance: Man of many tangos/Godkin; Ladies from Santa Barbara/Barnes, Hollar. V. Portrait in Raw España: Maracci; Baker, Velez and Ensemble. CAST CHANGE. Raw España/Alonso.

An augmented suite of dances from Maracci's repertory, staged by her for Ballet Theatre. Section III was omitted this season when Maracci was not in the cast. Later, Alonso performed it as "The Dance of the Empty Arena."

". . . [Maracci] was nothing short of triumphant. Her first solo was that of the woman who returns to the empty bullring at twilight to sing her duet of

sadness with a nightingale. And it was a duet, for the nightingale was there. One could almost watch its flight mirrored in the darting, searching glances of the woman, and one could hear it in the gentle trills, sometimes near and again distant, of the castanets . . . Here [Raw España] two attendants were ever prepared with linked hands to form a seat should the lady desire to rest, to bend their backs as a couch for her, to flick her cigarettes, even to clap her castanets should she weary midway in a measure. A funny portrait in dance, but an ironic, penetrating one performed with power and dramatic perfection . . . 'Circo de Espana' is slight in scale if not in concept. It is a dance of fine and tiny details calling for perfection in execution." Walter Terry, *New York Herald Tribune,* April 19.

ENSAYO SINFONICA

Ch Alicia Alonso; *mus* Brahms; *dec & cos* Sharaff.

U.S.PREM. MetOp, April 19, 1951. FPROD. Ballet Alicia Alonso, 1950.

CAST. Scott and Braun, Vance and Brown, Lanese and Martinez, P. Lloyd and Lland. CAST CHANGE. Fourth Couple/Alonso.

". . . a composition, a study rather than a penetrating dance creation . . . But as a composition, it is thoroughly satisfying in its neatness of step and its cleanness of designs." Walter Terry, *New York Herald Tribune,* April 29.

TROPICAL PAS DE DEUX

Ch Martinez; *mus* Roldan; *cos* Bolasni.

W.PREM. MetOp, April 27, 1951.

CAST. Alonso, Youskevitch.

". . . a mixture of classical ballet steps and actions derived from the popular dances of Latin America. The mixture, I fear, is not entirely successful." Walter Terry, *New York Herald Tribune,* April 28.

PRODUCTIONS MAINTAINED OR REVIVED

BILLY THE KID Garrett/Brown; Alias/Nault; BLACK SWAN/Slavenska; BLUEBIRD/Babilée; CAPRICHOS No Te Escaparas/Murai; DESIGNS WITH STRINGS; FALL RIVER LEGEND Father/Pagent; FANCY FREE First Sailor/Martinez; FILLE MAL GARDEE; GALA PERFORMANCE Italian Ballerina/Baker, Lanese; GISELLE; HELEN OF TROY Helen/Moylan; INTERPLAY Solo/Braun; JARDIN AUX LILAS Episode in his Past/Marchand, Moylan; NUTCRACKER PAS DE DEUX/Lland; PAS DE QUATRE Taglioni/Moylan; Grisi/Lanese; Grahn/P. Lloyd; PATINEURS; PETER AND THE WOLF; RODEO Wrangler/Pagent; Cowgirl/de Mille, Workman; ROMEO AND JULIET Nurse/Murai; SWAN LAKE Odette/Moylan; SYLPHIDES Prelude/Koesun; THEME AND VARIATIONS.

FALL RIVER LEGEND: "As the Step mother . . . Lucia Chase, Ballet Theatre's top actress-dancer, was tremendous. Viciousness and evil were not blatantly drawn but, rather, suggested through gesture, by a glance or the iron set of the shoulders. Malevolence peered through but did not burst from this figure moulded in lines of New England righteousness and primness." Walter

Terry, *New York Herald Tribune,* April 16. JARDIN AUX LILAS: "Lost were the entire emotional basis of the ballet, all of its drama, every nuance. What remained was a placid charade, pallid and unexciting." Anatole Chujoy, *Dance News,* June. SYLPHIDES: "In that memorable debut at the Center Theatre nearly a dozen years ago, it was the elegance and the fundamental beauty of Fokine's revival of this work that made the skeptical dance world drop its jaw in amazement and admit that a major ballet organization had been born. These days, the performance still remains in charming shape; its poetry is intact, its musicality secure, its recapturing of the essential flavor of the romantic ballet altogether persuasive." John Martin, *New York Times,* April 22. RODEO: "How delightful to see little Jenny Workman come into her own in 'Rodeo!' She is a very young and a very romantic cowgirl, and she does not have to mug and poke to convince us of it. She has translated Agnes de Mille's choreography into her own experience like a genuine artist." John Martin, *New York Times,* April 22.

SUMMARY

"Ballet Theatre has suffered noticeably from the departures of Kaye, Adams, and Laing, and especially from the absence of many of the great Tudor ballets . . . Constant touring has left its mark not only on these rare and difficult works, seen all too seldom, but on the old standbys . . . The exhausted corps de ballet were unable to give even a passably precise and spritely account of such familiar items as the 'Dance of the Little Swans.'" Lillian Moore, *Dancing Times,* June.

". . . the guest stars were a life saver . . . The four permanent stars [Alonso, Youskevitch, Moylan, Kriza] are strong and attractive ones, and their job was large and reasonably thankless. They were faced with the necessity of almost literally dragging the regular repertoire along by their personal force . . . Flashes of the old Ballet Theatre appeared occasionally . . . But these were only bitter reminders, making the present seem even more barren." John Martin, *New York Times,* May 6.

THE VIEW FROM SOUTH AMERICA

South America's response to Ballet Theatre in 1951 was rather different from New York's. The company's tour of Brazil and Uruguay was a great success, though here, too, were occasional references to the apparently tired corps de ballet.

For the repertory as a whole, however, and for the major soloists in particular, there was high praise. Writing for Rio de Janeiro's *Diario Carioca,* Antonio Benta felt that *Theme and Variations,* with Mary Ellen Moylan, best displayed the company's classicism, but for his own favorite he chose *Fancy Free.* Pericles Leal of the *Diario Trabalhista* had doubts about the trend indicated by *Fall River Legend,* one of the few ballets not favorably received in Rio. But he found Alicia Alonso a perfect artist—a wonderful dancer and an extraordinary dramatic talent. *Billy the Kid,* the other serious "American" ballet, was not very well liked.

In general, Rio and Montevideo favored the light-hearted style of North Americana. The critic of the *Jornal de Commercio* picked *Interplay* with John Kriza as his favorite. *Rodeo* was a tremendous hit, one writer taking special delight in the "regional" costumes of the "Yankee people." But another said he still preferred Brazilian folk dances.

Also popular was the classical pas de deux. *Black Swan* with Alonso and

Youskevitch nearly stopped the show every time it was given. Leo Lanner felt he had to plead with the Rio audiences not to interrupt the performance with applause.

Of the Tudor ballets, South America enjoyed *Gala Performance,* but found *Lilac Garden* "banal." The typical verdict: "yes" to comedy and virtuosity; "no" to seriousness.

SEASON 1951-1952

The Ballet Theatre School opened officially on Sept. 17, 1951. Bronislava Nijinska was the first director. She was succeeded in December by Lucia Chase, Elena Balieff was secretary (she later became Executive Director). The teaching staff consisted of William Dollar, Yurek Lazovsky and James Welch. Miss Chase had wanted the school for a long time, and she was to find an increasing number of advantages in the affiliation of the school and the company.

After a season at the Metropolitan Opera House from Sept. 20 to Oct. 7, Ballet Theatre made another transcontinental tour, playing major engagements in Los Angeles (Oct. 29-Nov. 10), San Francisco (Nov. 12-24), Chicago (Dec. 28-Jan. 6), Toronto (Feb. 4-9) and Boston (Feb. 18-23).

Of the two premieres, only Mr. Babilée's was considered noteworthy. But Ballet Theatre's leading dancers contributed some rewarding performances to the season.

From April 23 to May 8, the company participated in an experiment. Between film showings at Warner's Theatre in New York, they danced an abbreviated version of *Princess Aurora* and a complete *Rodeo.* The experiment was mildly successful.

In August, Ballet Theatre played a return engagement at the Hollywood Bowl, and danced excerpts from some of its more popular ballets on the night club stage of the Hotel Last Frontier in Las Vegas.

PERSONNEL

DANCERS: Alicia Alonso, Igor Youskevitch, John Kriza, Mary Ellen Moylan, Jean Babilée, Nathalie Philippart.

Lucia Chase, Dimitri Romanoff, Edward Caton, Norma Vance, Ruth Ann Koesun, Eric Braun, Erik Bruhn, Lillian Lanese, Michael Lland, Paula Lloyd, Gemze de Lappe, Royes Fernandez, Jenny Workman, Charlyne Baker, Kelly Brown, Dorothy Scott, Virginia Barnes, Liane Plane, Fernand Nault, Angela Velez, Jack Beaber, Barbara Lloyd, Enrique Martinez, Vernon Lusby, Scott Douglas, Isabel Mirrow, Ralph McWilliams, Irma Grant, Lila Popper, William Weslow, William Inglis, Rochelle Balzer, Dulce Wohner, Lucinda Macy, Robert Hanlin, William Burdick, Christine Mayer, Catherine Horn, Beverly Barsanti[1], Lida Koehring, Revay Anderson, Paul Coates, Hubert Farrington, Bunty Kelly, Donald Spottswood, Joan Vickers.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Musical Director* Alexander Smallens; *Conductor* Joseph Levine; *Regisseur* Dimitri Romanoff; *Ballet Master* Edward Caton; *Company Manager* Les Appleby; *Press Representatives* William Fields, Walter Alford; *Tour Booking Representative* William Fields.

1. Billed as Beverly Barsanti through 1952-3; when rejoined company in 1955-6, billed as Beverly Simms.

REPERTORY

NEW PRODUCTIONS

TIL EULENSPIEGEL

Ch Babilee; *mus* Strauss; *dec* Keogh; *cos* Pons.
U.S.PREM. MetOp, Sept. 25, 1951. FPROD. BChEl, 1949.
CAST. Til/Babilée; Nell/Koesun; First Lady/Velez; Gentleman/Braun; Lady/B. Lloyd; Merchants, Hunchbacks, Soldiers, Hangman, Judge/Ensemble.

The adventures of a rogue who fools the gullible peasants but is saved from punishment by his love for Nell.

"As his own librettist, Mr. Babilée has devised a handful of 'merry pranks' which are varied and of reasonable dramatic clarity. They would have more cumulative value if they were directed with more vigor and played accordingly by the cast as a whole . . . But in the actual choreography there is a wealth of fresh and inventive movement for Mr.Babilée himself and some highly amusing ensemble bits. He does not hesitate to use tumbling tricks when he chooses, and he is unabashedly vulgar when the situation demands it. There is as much of Petrouchka as Puck in his characterization, and with his chalky face and his curious elfin manner of moving, he puts an air of tragic mockery over the scene, which indeed may be found in Strauss's score as well." John Martin, *New York Times,* Sept. 26.

SCHUMANN CONCERTO

Ch Nijinska; *mus* Schumann; *dec* & *cos* Chaney.
W.PREM. MetOp, Sept. 27, 1951.
CAST. Alonso, Youskevitch; Koesun, B. Lloyd, Wohner, P. Lloyd, Vance, Velez; Braun, Bruhn, Fernandez.

"It is based on the desire to recapture the flavor of the romantic period, and it leans heavily upon the music in order to do so . . . Alicia Alonso and Igor Youskevitch are the soloists and are called upon to execute some passages of virtuosity which they do excellently. But it is all pointless in the extreme." John Martin, *New York Times,* Sept. 28.

PRODUCTIONS MAINTAINED OR REVIVED

L'AMOUR ET SON AMOUR; BILLY THE KID Sweetheart/de Lappe; BLACK SWAN/Moylan; BLUEBEARD King/Caton; Bluebeard/Kriza; Alchemist/Nault; Angelo/B. Lloyd; Floretta/Koesun, Lanese; Sapphire/Bruhn; Boulotte/P. Lloyd, Moylan; CAPRICHOS No Te Escaparas/Vance, Velez; No Hubo Remedio/P. Lloyd; CIRCO DE ESPANA Man of Many Tangos/Kriza; CONSTANTIA Leads/Lanese; Bruhn, Kriza; P. Lloyd; DEMOISELLES DE LA NUIT Agathe/Moylan; DESIGNS WITH STRINGS Leads/Lanese, Vance; Fernandez; DON QUIXOTE PAS DE DEUX/Bruhn; FALL RIVER LEGEND Mother/Velez; Father/Romanoff; Pastor/Brown; FANCY FREE; FILLE MAL GARDEE; GISELLE Myrtha/P. Lloyd; HELEN OF TROY; INTERPLAY Pas de Deux/Lland; JEUNE HOMME ET LA MORT; NUTCRACKER PAS DE DEUX/Bruhn; PATINEURS Girl in Pink/Scott; Girl in Yellow/B. Lloyd,

Wohner; Lovers/P. Lloyd; Bruhn; Boy in Green/Weslow; PETER AND THE WOLF Bird/Scott, Vance; Wolf/Beaber, Nault; PRINCESS AURORA Aurora/Moylan; Bluebird/Vance; RODEO Wrangler/Brown; ROMEO AND JULIET Nurse/Horn; SWAN LAKE Prince/Bruhn; SYLPHIDES Waltz/P. Lloyd; Mazurka/Bruhn, Fernandez, Lland; THIEF WHO LOVED A GHOST Carlotta/Baker; THEME AND VARIATIONS.

BLUEBEARD: "It seems strange that they should have seen fit to restore this weak example of Fokine's artistry . . . [but] the role of Boulotte, Bluebeard's sixth wife, was ideal for Mary Ellen Moylan's delightful comic talents . . ." Doris Hering, *Dance,* December. FALL RIVER LEGEND: "Alicia Alonso has rarely danced the central role with such dramatic force or such sympathetic appeal. Lucia Chase was outstanding as the villainous stepmother." John Martin, *New York Times,* Oct. 4. HELEN OF TROY: "Mary Ellen Moylan . . . has taken a role that is choreographically fragmentary and put it together so that its phrases are neatly turned and it has continuity. In addition she endows it with an utterly winning vivacity, which makes it in every sense the stellar role in the ballet." John Martin, *New York Times,* Oct. 7. PRINCESS AURORA: "Mary Ellen Moylan . . . gave us a brilliant characterization, regal in bearing, highly spirited and, with few exceptions, technically distinguished." Walter Terry, *New York Herald Tribune,* Sept. 24. ROMEO AND JULIET: "Unfortunately Antony Tudor was not available to rehearse the company . . . and a performance of this delicately modeled work was depressing." Walter Terry, *New York Herald Tribune,* Oct. 7. SYLPHIDES: "Never has [Alicia Alonso] danced its filigree patterns more superbly nor communicated its poetic lyricism more tellingly." Walter Terry, *New York Herald Tribune,* Sept. 25.

SUMMARY

"There is no purpose to be served by dwelling on the fact that the organization's onetime greatness is in a state of eclipse. Its productions are largely underrehearsed . . . Its music is in a lamentable state, its lighting and general physical staging are poor. Nevertheless there have been some good performances in spite of all this, and some really brilliant individual accomplishments." John Martin, *New York Times,* Oct. 7.

SEASON 1952-1953

With no really successful premieres, it was again the dancers who carried off the honors of the American season, which began with performances at the Metropolitan Opera House from Sept. 25 to Oct. 12. The United States and Canadian tour extended from Oct. 13 to April 18, and included stops in Chicago (Oct. 23-Nov.2), Boston (Dec. 1-6), Washington, D.C. (Dec. 29-Jan. 4), Los Angeles (Feb. 14-28) and San Francisco (March 2-12).

The season also included television appearances on *Omnibus* with *Rodeo* being performed on Dec. 21 and *Three Virgins and a Devil* on March 22.

Another European tour was sponsored this season by the State Department and the American National Theatre and Academy. This one started in Naples on May 4 and continued with Paris from May 12 to 31. Among the subsequent major stops were Vienna (June 12-18), Venice (June 21-27), Rome (June 29-July 5), the Nervi Festival in Genoa (July 6-7), the Coronation Season in London (July 13-Aug. 8), and the Edinburgh Festival (Aug. 24-29). From Sept. 1 to 28, Ballet Theatre toured Germany, spending the first week in Berlin.

In September, Russell L. Riley, Director of the United States Department of State Educational and Exchange Service, wrote to Lucia Chase:

> On behalf of the Department, may I express to you my appreciation for the successful accomplishments which the Ballet Theatre Company is now making toward furthering international understanding. It is reported that the Ballet's appearances abroad have everywhere created an extremely favorable impression both as to the artistic excellence of the company and as to the high cultural standards of the United States.

PERSONNEL

DANCERS: *Guest Artists* David Lichine[1], Alicia Markova[2], Tatiana Riabouchinska[1].

Alicia Alonso, Igor Youskevitch, John Kriza, Mary Ellen Moylan, Melissa Hayden[3].

Gemze de Lappe, Paula Lloyd, Ruth Ann Koesun, Eric Braun, Lucia Chase, Dimitri Romanoff, Edward Caton. Lidija Franklin[4].

Lillian Lanese, Michael Lland, Royes Fernandez, Anna Cheselka, Jenny Workman, Kelly Brown, Dorothy Scott, Liane Plane, Barbara Lloyd, Jack Beaber, Scott Douglas, Angela Velez, Fernand Nault, Enrique Martinez, Vernon Lusby, Lila Popper, Isabel Mirrow, Irma Grant, Catherine Horn, Joan Vickers, Rochelle Balzer, Robert Hanlin, Christine Mayer, Erik Kristen, William Burdick, Beverly Barsanti, Revay Anderson, Donald Spottswood, Vernon Wendorf, Eugene Tanner, Margaret Watson, Barbara Atkins, Ivan Allen, Anya Lee, Leo Duggan, Nancy Unger, Sally Gura, Marilynn Oden, Helen Murielle, Yvonne Oudry, Howard Jeffrey, Alexander Rodzianko, Nansi Clement, Adriano Vitale.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Conductor* Joseph Levine; *Regisseur* Dimitri Romanoff; *Ballet Master* Edward Caton; *Company Manager* George Ford; *Press and Booking Representatives* William Fields, Walter Alford.

REPERTORY

NEW PRODUCTIONS

THE HARVEST ACCORDING

Ch DE MILLE; *mus* THOMSON; *dec & cos* AYERS.
W.PREM. MetOp, Oct. 1, 1952.
CAST. I. Birth: Girl/Plane; Mother/de Lappe; Girls and Women/Ensemble. II. Games: Child/Koesun; Boy/Brown; Children, Adolescents/Ensemble. III. The Harvest: Woman/de Lappe; Friend/Plane; Child Grown-Up/Workman; Young Man/Brown; Men and Women/Ensemble. CAST CHANGE. Mother, Woman/Franklin.

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1. Did not go on European tour.
2. For European tour, danced in Paris only.
3. Joined company for European tour.
4. Danced only in *The Harvest According.*

The program quoted Walt Whitman: "Life, life is the tillage/And death is the harvest according." For this study of the cycle of birth and death, Miss de Mille used fragments of dances she had composed for the Broadway musical *Allegro* and her "Civil War Ballet" from *Bloomer Girl.*

"Clearly Miss de Mille sees it as a heroic theme, yet that she has succeeded in treating it as such is dubious. She has laid Martha Graham's style of movement and compositional approach under heavy contribution, especially in the first section, but she has given them a fancy surface, a spectator-conscious theatricalism, that quite undoes them." John Martin, *New York Times,* Oct. 2.

TRIPTYCH

Ch Caton; *mus* Brahms.
W.PREM. MetOp, Oct. 2, 1952.
CAST. Hungarian Dances/Plane, Workman, Beaber, Burdick, Martinez. Impromptu/Grant, B. Lloyd, Lusby, Nault, Wendorf. Waltzes/P. Lloyd, Cheselka, Scott and Ensemble.

"A long succession of little Brahms pieces, it had no shape of its own and obviously could not stand up in a formal repertoire. Nevertheless it had its moments. A pas de deux by Paula Lloyd and Scott Douglas was brilliant and delightful, and there were nice bits by the winning and technically admirable little Barbara Lloyd, Liane Plane and others." John Martin, *New York Times,* Oct. 19.

THE COMBAT

Ch Dollar; *mus* de Banfield; *dec* & *cos* Wakhevitch.
PREM. Royal Opera House, Covent Garden, London, July 23, 1953; MetOp, Dec. 27, 1953. FPROD. Ballets de Paris, 1949.
CAST. Hayden and Kriza; Douglas, Tanner, Kristen.

Based on Tasso's *Jerusalem Delivered.* A pagan girl, disguised as a warrior, is killed in combat by her Crusader lover.

". . . remains a splendid vehicle for the dramatic attack of Melissa Hayden. Wakhevitch's handsome new sets and costumes also stress the dramatic qualities without endowing the work with any real Mediaeval flavour . . ." *Dancing Times,* September.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Zemphira/Alonso; Aleko/Lland; Zemphira's Father/Romanoff, Spottswood; BILLY THE KID Sweetheart/Hayden; BLACK SWAN; BLUEBEARD Queen/Cheselka; Sapphire/Fernandez; CAPRICHOS No Te Escaparas/Hayden, P. Lloyd; No Hubo Remedio/de Lappe; CIRCO DE ESPANA Portrait in Raw España/Koesun; CONSTANTIA Leads/Hayden, Fernandez, Douglas; Scott; DEMOISELLES DE LA NUIT; DESIGNS WITH STRINGS Leads/Hayden, Lland; DON QUIXOTE PAS DE DEUX/Hayden, Koesun; FALL RIVER LEGEND Accused/de Lappe; Mother/Horn; FANCY FREE First Sailor/Douglas; Second Sailor/Brown; First Girl/P. Lloyd, Plane; Second Girl/

de Lappe, Koesun, P. Lloyd, Velez; FILLE MAL GARDEE Lisette/Koesun; Thomas/Spottswood; GALA PERFORMANCE Russian Ballerina/Hayden; French Bellerina/de Lappe; GISELLE Myrtha/Hayden, Lanese; GRADUATION BALL Headmistress/Spottswood; Junior Girl/Koesun; General/Caton, Romanoff; Junior Cadet/Braun; Drummer/Brown, Martinez; Pas de Deux/Douglas; Impromptu/B. Lloyd; INTERPLAY; NUTCRACKER PAS DE DEUX/ Fernandez; PATINEURS Girl in Yellow/Workman; Lover/Douglas; PETER AND THE WOLF Wolf/Lusby; PRINCESS AURORA Aurora/P. Lloyd; Prince/Fernandez; Bluebird/P. Lloyd, Scott; RODEO Roper/Douglas; SWAN LAKE Odette/Hayden, P. Lloyd; SYLPHIDES Waltz/Cheselka, Scott; Mazurka/ Hayden, P. Lloyd; TIL EULENSPIEGEL Til/Braun; Nell/B. Lloyd; THEME AND VARIATIONS Lead/Hayden; THREE VIRGINS AND A DEVIL Priggish Virgin/de Lappe; Lustful Virgin/Koesun, B. Lloyd; Youth/Brown.

CONSTANTIA "was danced admirably and testified as much as anything else in the season to the true quality of the company . . . [Mary Ellen Moylan] gave an outstanding performance of the central role, capturing the lyricism and the flavor of the Chopin music." John Martin, *New York Times,* Oct. 19. DEMOISELLES DE LA NUIT: "Certainly Mary Ellen Moylan last night made [the] cat heroine an exciting creature. Upon a technique beyond effort, she created a mood, a style, a dramatic characterization of wonderful compulsion. It was a performance to dream about. And as her human lover, John Kriza provided a superb theatrical awareness, taut with nervous energy and rising in the final scene to a frenzy of sheer physical frustration . . ." John Martin, *New York Times,* Sept. 26. GISELLE: Markova's "broke a box office record at the Metropolitan . . . She did the contrary of everything the new generation of ballerinas has accustomed us to. With almost no dazzle left, Markova held the house spellbound with a pianissimo, with a rest." Edwin Denby, *Dance,* December. GRADUATION BALL: "Miss Koesun is dancing delightfully this season . . . Little Barbara Lloyd again showed what an expert and lively performer she is, and Paula Lloyd and Scott Douglas danced the tricky pas de deux excellently." John Martin, *New York Times,* Oct. 6.

SUMMARY

After remarking that the Ballet Theatre ensembles were ragged, the musical beat insecure, the lighting terrible and the company in desperate need of authoritative artistic direction, John Martin still found individual performances deserving of praise. "Surely it is a great privilege to have Markova back in the richness of her maturity . . . This is art not to startle the burghers but to bring joy to the soul . . . Mary Ellen Moylan is a wonderful artist . . . her 'Sylphides' is lovely in line, lyric in style and eminently musical . . . Then, too, there is Paula Lloyd, who is more and more clearly the stuff of which ballerinas are made." *New York Times,* Oct. 5. And: "One of the greatest pleasures of the season was the emergence of a new Youskevitch, technically more finished, artistically more sensitive and dancing on an unfamiliar level of accomplishment . . ." *New York Times,* Oct. 19.

"A shoddy presentation . . . revealed the inadequacies of some of the girl soloists. When Alonso appeared, she lifted the entire production to a different level. Throughout the season she was little less than dazzling. Her extraordinary range encompasses everything from a lyrical *Swan Lake* and a breath-taking *Giselle* to a harrowing *Fall River Legend* and a glittering *Don Quixote Pas de Deux* . . ." Lillian Moore, *Dancing Times,* December.

THE VIEW FROM EUROPE

The *New York Herald Tribune* correspondent reported from Naples that Ballet Theatre was received there with thunderous applause. The favorite works on opening night were *Black Swan* and *Graduation Ball.* A.M., writing in the September issue of *Il Cigno,* called attention to the lively athleticism of the young dancers, yet praised the way the performers managed, when the occasion demanded, to soften their approach to fit the exquisite textures of the choreography. The duality he found also in the repertory, with its store of both classic and contemporary works, and he observed the equality of accomplishment in such diverse ballets as *Fancy Free* and *Swan Lake.* The best dancers, he thought, were Alicia Alonso and Igor Youskevitch.

Marie-Françoise Christout, reporting from Paris for the July issue of *Dance and Dancers,* remarked that Ballet Theatre's only novelty, *The Harvest According,* was "a montonous and spiritless work." She preferred the "dynamic ballets whose sympathetic freshness and gaiety seem to European eyes typically American." In *Sylphides,* she noted, Alicia Markova "shone with an ethereal gleam." And she praised John Kriza for his work in character roles. Paris had some "boo"s for *Caprichos.*

Writing to *Musical America* from Vienna, Max Graf stated: "The American Ballet Theatre made a triumphant appearance at the State Opera House . . . The dancing of Alicia Alonso and Igor Youskevitch was particularly outstanding." Vienna especially liked *Fancy Free* and *Interplay.*

London, seeing Ballet Theatre for the third time, had become more critical. Mary Clarke wrote for the September issue of *Dance*: "The company seems badly in need of some good new ballets and could afford to revive some of its former masterpieces and drop the minor novelties which have been acquired in recent seasons." The London *Times* of Aug. 23, found that *Gala Performance* had become "a flagrant burlesque." *Caprichos* was thought "unpleasant." Anton Dolin wrote to the *Dancing Times* that, although Ballet Theatre's *Giselle* was still credited to him, the production had so deteriorated he had no wish to claim it.

The Edinburgh Festival, however, seeing Ballet Theatre for the second time, was still happy with the company. A report to *The New York Times,* on Aug. 25, stated that *Rodeo* "aroused an international audience to enthusiastic applause." John Kriza, Kelly Brown and Jenny Workman danced, wrote the correspondent, "with a vitality that brought the Golden West into the heart of Scotland."

Despite the great success of Alonso and Youskevitch, the reception of Ballet Theatre in Berlin was not enthusiastic, wrote Eva Bulow in the December issue of *Ballet Today.* She remarked that it was "a pity that they presented not more truly American ballets. The old classics Germany had seen in better quality."

SEASON 1953-1954

The main events of the season were televised. *Billy the Kid,* as performed on *Omnibus* on Nov. 8, was well received. But more significant was the first world premiere to take place on television, that of Eugene Loring's *Capitol of the World* on Dec. 6. The Ford Foundation commissioned both the ballet and the George Antheil score for *Omnibus.* While the ballet itself was disappointing, the project received—and deserved—considerable attention for its courage and far-sightedness.

Otherwise, this was a season poor in additions to the repertory, but rich in fine performances by individual dancers.

The company played two single dates at the Metropolitan Opera House on Dec. 27 and on May 12. The national tour, which extended from Dec. 28 to May 22, included major engagements in Los Angeles (Feb. 19-March 1), San Francisco (March 2-14), Vancouver (March 22-27), Chicago (April 17-25), Washington, D.C. (May 2-8) and Boston (May 17-22).

PERSONNEL

DANCERS: Alicia Alonso[1], Nora Kaye[2], Igor Youskevitch, John Kriza, Melissa Hayden[1].

Ruth Ann Koesun, Eric Braun, Lupe Serrano.

Lucia Chase, Dimitri Romanoff, Lillian Lanese, Roy Fitzell, Liane Plane, Jenny Workman, Scott Douglas, Adriano Vitale, Barbara Lloyd, Job Sanders.

Fernand Nault, Enrique Martinez, Irma Grant, Catherine Horn, Christine Mayer, Helen Murielle, Vernon Wendorf, Rochelle Balzer, Eugene Tanner, Margaret Watson, Constance Garfield, Sally Gura, Leo Duggan, Nancy Unger, Ivan Allen, Nansi Clement, Alan Baker, Margaret Black, Howard Jeffrey, Edward Monson, Ray Barra, Leslie Franzos, Deni Lamont, Joan Eeman[3], Felix Smith, Ruth Fellows, Gracia Littauer, Dzinta Vanags, June Stern, Charles Bennett, Barbara Atkins, James Albright, Deborah Lovering, Jane Murray, Roberta Onigman, Edward Pfeiffer.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Musical Director* Joseph Levine; *Regisseur* Dimitri Romanoff; *Ballet Master* Edward Caton; *Company Manager* George Ford; *Press Representative* Isadora Bennett; *Booking Representative* William Fields.

REPERTORY

NEW PRODUCTIONS

THE CAPITOL OF THE WORLD

Ch Loring; *sc after* Ernest Hemingway; *mus* Antheil; *dec & cos* Frances. W.PREM. *Omnibus,* Dec. 6, 1953; MetOp, Dec. 27, 1953.

CAST. Paco/Fitzell; Elena/Serrano; Enrique/Douglas; Cowardly Matador/Wendorf; Sick Matador/Duggan; Proud Matador/Sanders; Proprietor of the Tailor Shop/Nault; Patrona of the Cafe/Littauer; Prostitutes/Plane, Grant, Horn; Seamstresses/Lloyd, Unger; Peons/Baker, Tanner; Picadors/Monson, Barra; Some People of Madrid/Ensemble.

Paco dreams of being a bull fighter hero, but is killed in a mock combat with his friend Enrique.

"One reason for the unimpressive showing was that [the televised presentation] was preceded by another version of the same story in the form of a play

1. Left company in July.
2. Rejoined company on July 9.
3. Billed as Joan Eeman for this season only; thereafter billed as Joan Eaman.

. . . [Eugene Loring] changed the locale, he introduced new characters, he took liberties with the narrative, he chose elements that would make his piece a ballet, not a short story. Significantly, the ballet was at its best in the danced passages, most vulnerable when stylized, agonized gestures were meaningful only because accompanied by the narrative . . . [Fitzell] seemed less sympathetic [than the actor], less colorful, except in his pas de deux with the high-spirited girl played by Lupe Serrano . . . Scott Douglas was excellent as the jealous apprentice." Ann Barzel, *Dance,* January.

THE LEAF AND THE WIND

Ch Dollar; *mus* Ramseier.
W.PREM. State Fair Auditorium, Dallas, Tex., Feb. 3, 1954.
CAST. Hayden, Tanner.

"The motif is simply a brown autumn leaf (the ballerina) being driven by a green-gray wind. This is excuse for an elaborate pas de deux of the standard order but with a sort of relationship of sections to make it a continuous idea." John Rosenfield, *Dallas Morning News,* Feb. 4.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Zemphira/Hayden; Aleko/Tanner; Zemphira's Father/Sanders; BILLY THE KID Garrett/Douglas, Sanders; BLACK SWAN/Hayden, Serrano; Vitale; BLUEBIRD/Serrano; COMBAT/Lanese; Tanner; CONSTANTIA Lead/Serrano; DESIGNS WITH STRINGS Leads/Serrano; Fitzell; DON QUIXOTE PAS DE DEUX; FALL RIVER LEGEND; FANCY FREE First Sailor/Wendorf; First Girl/Horn, Murielle; Second Girl/Horn; FILLE MAL GARDEE Mother/Nault; Thomas/Baker; GALA PERFORMANCE Russian Ballerina/Serrano; GISELLE Myrtha/Serrano; GRADUATION BALL General/Sanders; Drummer/Fitzell; Pas de Deux/Serrano; Tanner, Vitale; HELEN OF TROY Helen/Lanese; INTERPLAY Solo/Fitzell; JARDIN AUX LILAS Man She Must Marry/Sanders; Episode in his Past/Serrano; NUTCRACKER PAS DE DEUX/Serrano; Vitale; PAS DE QUATRE Taglioni/Hayden; Grisi/Hayden, Lloyd; Grahn/Serrano; PETER AND THE WOLF Bird/Lloyd; Duck/Balzer, Eeman, Franzos; Cat/Horn, Plane; Grandfather/Baker, Romanoff; Wolf/Jeffrey; RODEO; SWAN LAKE Odette/Serrano; Prince/Vitale; SYLPHIDES Mazurka/Serrano; Mazurka/Douglas, Tanner; Prelude/Lloyd; THEME AND VARIATIONS Lead/Serrano; TIL EULENSPIEGEL.

BILLY THE KID: "As done by Ballet Theatre 'Billy the Kid' is one of the best shows ballet has to offer. John Kriza is ideal as the jaunty outlaw who is outguessed at the last; his impersonation has fire, spirit and tension, and a genuinely gripping theatrical quality." Albert Goldberg, *Los Angeles Times,* Feb. 26. COMBAT: "John Kriza managed his imaginary horse with extraordinary skill, but the classic nobility that belongs to the character of Tancred escaped him. Miss Hayden was, as always, a lovely Clorinda, strong on her pointes, a powerful opponent, a tender woman." Margaret Lloyd, *Christian Science Monitor,* May 18. FANCY FREE: ". . . performed with a deceptive air of casualness, meticulously woven into the fabric of the ballet by the choreographer. It was danced with a careful artlessness, possible only to the masters of their roles—that this cast was." Ann Barzel, *Chicago Herald-American,* April 19. FILLE

MAL GARDEE: "Having proved herself a classicist, a tragedienne, a passionate gypsy, a neurotic murderess, [Alicia Alonso] showed she was also a first rate comedienne . . .she was a delightful hoyden, a madcap . . . And with all this there was a fabulous technical performance with an exaggerated meticulousness that was a kind of impudence." Ann Barzel, *Chicago Herald-American,* April 26.

GISELLE: Of Alonso and Youskevitch, "Theirs is a beautifully harmonized performance, seasoned by experience, taste and a mature realization of all the values." Margaret Lloyd, *Christian Science Monitor,* May 21. SWAN LAKE "was notable for the assured dancing of Melissa Hayden as the Swan Queen. This was work of high technical competence and consistent interest." Albert Goldberg, *Los Angeles Times,* Feb. 23. SYLPHIDES: "No extant company dances this masterpiece as well as does Ballet Theatre." Ann Barzel, *Chicago Herald-American,* April 19. THEME AND VARIATIONS: "Alicia Alonso and Igor Youskevitch had the leads which means ballet at its most brilliant . . . Together they are supreme, and their silken, effortless co-operation again lifted ballet to the heights of virtuosity. Everything else was ship-shape, too, and the result was one of Ballet Theatre's best performances." Albert Goldberg, *Los Angeles Times,* Feb. 24.

SEASON 1954-1955

On the occasion of Ballet Theatre's fifteenth anniversary, its directors pointed with pride to the many creative artists who had contributed to its repertory and to the many dancers whose talents had enhanced its productions. In a statement for the souvenir program, they drew special attention to two company members, who had performed uninterruptedly with Ballet Theatre since 1940—Dimitri Romanoff and John Kriza. By the end of the season, the company could announce that it had danced in all forty-eight states of the Union as well as in fourteen countries of Europe and Latin America. If the year's premieres stirred little excitement, there were—nevertheless—some notable revivals (some with original performers in their leading roles) and—as usual—some magnificent dancing. All in all, there was cause to celebrate.

The gala anniversary season at the Metropolitan Opera House, from April 12 to May 1, was preceded by a national tour extending from Oct. 26 to March 19. The majors stops were in Los Angeles (Jan. 12-22), San Francisco (Jan. 23-31) and Chicago (Feb. 27-March 5).

The Latin American tour began on June 27 with a two-week engagement in Mexico City. After visiting Guatemala, Costa Rica and Panama, the company performed in Colombia from July 23 to Aug 15 and in Ecuador from Aug. 17 to 19. They then danced in Lima (Aug. 21-Sept. 1), Santiago (Sept. 3-11), Buenos Aires (Sept. 13-Oct. 2), Montevideo (Oct. 5-16), Rio de Janeiro (Oct. 19-26) and Sao Paulo (Oct. 27-Nov. 1).

One engagement was not completely fulfilled. On Sept. 18, a revolution broke out in Argentina, and the company was forced to sit it out in Buenos Aires' Claridge Hotel.

PERSONNEL

DANCERS: *Guest Artists for Fifteenth Anniversary Spring Season in New York* Alicia Markova, Patricia Bowman, Anton Dolin, Mary Ellen Moylan, Agnes de Mille, David Lichine, Antony Tudor, Muriel Bentley, Viola Essen, Maria Karnilova, Paula Lloyd, Annabelle Lyon, Sono Osato, Nina Stroganova, Jenny

Workman, Edward Caton, Roy Fitzell, Yurek Lazovsky, James Mitchell, David Nillo, Nicolas Orloff, Donald Saddler, Simon Semenoff.

Alicia Alonso[1], Igor Youskevitch, Nora Kaye, John Kriza, Rosella Hightower[2]. Valerie Bettis[3].

Ruth Ann Koesun, Eric Braun, Lupe Serrano, Erik Bruhn[1], Hugh Laing, Sonia Arova.

Lucia Chase, Dimitri Romanoff, Lillian Lanese, Scott Douglas, Barbara Lloyd, Michael Lland, Job Sanders, Catherine Horn, Fernand Nault, Christine Mayer, Irma Grant, Enrique Martinez. Joan McCracken[4].

Vernon Wendorf, Nancy Unger, Leo Duggan, Nansi Clement, Vernon Lusby, Ivan Allen, Leslie Franzos, Ray Barra, Joan Eaman, George Tomal, June Stern, Sally Gura, Felix Smith, Nata Lee, Joan Fisher, Charles Bennett, Marlene Rizzo, Leo Guerard, Sallie Wilson, Audre Deckmann, Darrell Notara, Marilyn Pen Dell[5], Margot Campbell, Leon De Pian, Elisabeth Carroll, Laura Trueba, Diana Dear, Helen Gorst, Bruce Hoy, Gayla Graves, Paula Tennyson, Sharon Enoch, Susan Borree, Maria Angelica.

STAFF: *Directors* Lucia Chase, Oliver Smith; *General Manager* Charles Payne; *Musical Director* Joseph Levine; *Conductors* Jaime Leon, Daniel Saidenberg[6]; *Regisseur* Dimitri Romanoff; *Company Manager* Roy Jones; *Press Representatives* Arthur Cantor, Martin Feinstein[6]; *Management* S. Hurok; *Tour Booking* William Fields.

REPERTORY

NEW PRODUCTIONS

A STREETCAR NAMED DESIRE

Ch Bettis; *sc after* Tennessee Williams; *mus* North; *dec* Larkin; *cos* Bolasni.

PREM. McCarter Theatre, Princeton N.J., Oct. 26, 1954. FPROD. Slavenska-Franklin Ballet, 1952.

CAST. Vendor of the flowers for the dead/Horn; Woman from Upstairs/Fisher; A Neighbor/Franzos; Man from Upstairs/Tomal; Mitch/Douglas; Stella/Mayer; Stanley/Youskevitch; Blanche/Bettis; Young Collector/Bennett; Doctor/Duggan; Figures from Blanche's Inner World: Her Young Husband/Bennett; His Friend/Duggan; Figures of Death/Stern and Campbell, Barra, Notara; Figures of Desire/Ensemble. CAST CHANGES. Stanley/Kriza; Blanche/Kaye.

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1. Did not go on Latin American tour.
2. Joined company for Latin American tour.
3. Danced only premiere of *A Streetcar Named Desire.*
4. Danced only *Rodeo* in Mexico City.
5. Billed as Marilyn PenDell for this season only. When she rejoined the company in 1956-7 she was billed as Marilyn Pendel.
6. New York season only.

Blanche seeks refuge from her tragic past through a visit to her sister, Stella. Failing to find solace there, she retreats from reality to a world of fantasy.

"The new ballet is probably the sexiest ever staged for ballet and for a full half hour the stage is afire with the passion and drama that made the play such a tremendous success. Miss Bettis was on stage for almost the entire half hour and received a cheering ovation at the conclusion." R.L. *New Brunswick Home News,* Oct. 27. ". . . it was Miss Kaye's remarkable performance which dominated . . . at the end of the ballet one realizes that her broken, defeated walk is as deeply stirring as the dizzying turns, the taut balances, the leaps which had defined the heroine when she still had the will to do battle with herself, her environment and her hallucinations." Walter Terry, *New York Herald Tribune,* April 14.

THE SPHINX

Ch LICHINE; *sc* BORIS KOCHNO; *mus* SAUGUET; *dec* & *cos* BERARD.

U.S.PREM. MetOp, April 21, 1955. FPROD. BChEl, 1948. Original title: *Le Rencontre.*

CAST. Oedipus/Youskevitch; Sphinx/Kaye; Women/Enoch, Fisher, Franzos. CAST CHANGE. Oedipus/Kriza.

Oedipus solves the riddles posed by the Sphinx.

Nora Kaye and Igor Youskevitch "climb about a bit, and at the end Miss Kaye is left swinging head down on the rope ladder. There is rarely a continuous phrase of movement, and consequently little that can legitimately be called dancing." John Martin, *New York Times,* April 22.

PRODUCTIONS MAINTAINED OR REVIVED

ALEKO Aleko/Bruhn; BILLY THE KID Sweetheart/Serrano; BLACK SWAN/ Hightower; Bruhn; BLUEBEARD Boulotte/Arova; CAPITOL OF THE WORLD; CAPRICHOS No Te Escaparas/Serrano; COMBAT/Arova, Serrano; DESIGNS WITH STRINGS Lead/Arova, Hightower; DON QUIXOTE PAS DE DEUX/Arova, Serrano; FALL RIVER LEGEND Pastor/Douglas; FANCY FREE Second Girl/Mayer, Tennyson; FILLE MAL GARDEE Lisette/Serrano; Thomas/Lusby; GALA PERFORMANCE Italian Ballerina/Arova; GISELLE Albrecht/Bruhn, Kriza; Myrtha/Arova; GRADUATION BALL General/Bennett; Drummer/Douglas; Pas de Deux/Angelica, Arova; Bruhn, Sanders; HELEN OF TROY Lamb/B. Lloyd, Eaman; Paris/Bruhn; Helen/Arova, P. Lloyd, Mayer, Serrano; Menelaus/Lichine; INTERPLAY Solo/Douglas; Pas de Deux/ B. Lloyd, Serrano; JARDIN AUX LILAS Lover/Bruhn; Episode in his Past/ Arova, Lanese, P. Lloyd, Mayer; JUDGMENT OF PARIS; MADEMOISELLE ANGOT Soubrette/Koesun, Serrano; Barber/Braun, Kriza; Artist/Bruhn; Aristocrat/Arova, Kaye; NUTCRACKER PAS DE DEUX/P. Lloyd; PAS DE QUATRE; PATINEURS Lover/Arova; PETER AND THE WOLF; PETROUCHKA Petrouchka/Dolin, Kriza; Dancer/Serrano; Blackamoor/Braun, Douglas; PILLAR OF FIRE Youngest Sister/B. Lloyd; PRINCESS AURORA Aurora/Hightower; Bluebird/B. Lloyd; Douglas; RODEO Wrangler/Barra, Notara, Sanders, Smith; Cowgirl/Franzos, Horn, McCracken; ROMEO AND JULIET Mercutio/Martinez; Benvolio/Douglas; Tybalt/Notara, Sanders; Friar

Laurence/Bennett; SWAN LAKE Prince/Douglas; SYLPHIDES Waltz/Arova, B. Lloyd; Mazurka/Hightower; Prelude/Arova; THEME AND VARIATIONS Leads/Hightower; Bruhn; THREE VIRGINS AND A DEVIL; TIL EULENSPIEGEL.

BLUEBEARD: Anton Dolin "over-rode the general hurly-burly with a lusty, gusty exhibition of bravura, and Barabara Lloyd was an endearing little Page." P. W. Manchester, *Dance News,* June. GISELLE: ". . . no one who did not know could possibly have guessed that Bruhn had never danced the role before. If his dancing was magnificent, and it was, his partnering of Markova was no less so . . . Between them they shaped such a performance as only they themselves, dancing again together in this ballet, will be able to match and surpass, perhaps in our time." P. W. Manchester, *Dance News,* June. PAS DE QUATRE "was danced to perfection with all its charming Romantic Age behaviourisms beautifully conveyed and its ballerina conflicts delineated with the gentlest irony. Each of the ballerinas was impressive in her part, but honors, quite rightly, went to Miss Markova . . ." Walter Terry, *New York Herald Tribune,* April 18. PILLAR OF FIRE: "Not only is this one of the greatest ballets of our era, but Miss Kaye's performance as Hagar is already a part of theatrical legend. During this whole season she danced with a glow of inspiration and a transcendental technical command which never wavered. The others were also superb . . ." Robert Sabin, *Musical America,* May.

ROMEO AND JULIET: "The exquisite Juliet of Alicia Markova and the stormy, impetuous, deeply romantic Romeo of Hugh Laing were suffused with magic, and the rest of the cast caught the contagion and met them on their own level. From the original cast of the ballet were Nicolas Orloff, again as a spirited and admirable Mercutio, and Sono Osato in the small part of Rosaline, which she transforms into a large one by her wonderful style and comment." John Martin, *New York Times,* May 29. SWAN LAKE: Alicia Alonso "gave a glowing account of herself in the sometimes floating, sometimes glittering movements . . . Miss Kaye, beautifully partnered by Erik Bruhn, was a magnificent Queen of the Swans, giving one of the best classical dance performances of her illustrious career." Walter Terry, *New York Herald Tribune,* April 18. SYLPHIDES: "With Alicia Markova and Erik Bruhn dancing in Les Sylphides it was natural to expect a performance in the great romantic-classic tradition and this was exactly what we received. Lupe Serrano and Barbara Lloyd also danced extremely well . . ." P. W. Manchester, *Dance News,* June.

SUMMARY

John Martin likened the anniversary season to "the little girl with the curl in the middle of her forehead. When it has been good it has supplied us with some superlative performances, but . . . It has been ambitious beyond its capacity, its judgment as to new works and revivals has been questionable, its production standards have been casual." On the credit side he found: "The restoration of the Tudor repertoire has been a notable succeess . . . 'Three Virgins and a Devil' . . . was no less than a triumph in its hilarity and the excellence of its presentation." Of memorable interpretations: "One of them was Alicia Alonso's 'Giselle' and another was her 'Fille Mal Gardée,' both superb performances by a brilliant ballerina. Another was Nora Kaye's 'Swan Lake,' which must rank with the richest and most completely realized of contemporary 'Swan Lakes' . . . the emergence of Erik Bruhn as a premier danseur of the first rank is a notable development . . . Lupe Serrano is clearly an incipient ballerina . . . Sonia Arova should develop into a genuinely valuable addition to the company

. . . And among the old regulars there is Igor Youskevitch, who has never danced better in his life." *New York Times,* May 1.

". . . a triumph of programming, performing and repertoire. Naturally, in a season punctuated with guest stars and hastily restaged works, there were bound to be occasional lacunae. Yet one cannot help but applaud the Ballet Theatre's management for making a prodigal and in many ways audacious gesture—the kind of gesture that inevitably produces exciting theatre." Doris Hering, *Dance,* June.

"What especially stood out were the scope of Lupe Serrano's work from the classic *Nutcracker* to Elena in *Capitol of the World*; Barbara Lloyd's quickness and security in whatever she did; Nora Kaye's strength (she danced better this season that ever before); the dependable work of Scott Douglas, Job Sanders, Fernand Nault and Enrique Martinez in so many secondary roles." Rosalyn Krokover, *Musical Courier,* June.

THE VIEW FROM LATIN AMERICA

The critic on Mexico City's *El Redondel* was delighted that *The Combat* revealed Lupe Serrano as a star of the first magnitude. He, like the entire audience, was thrilled by Rosella Hightower and Igor Youskevitch in *Black Swan.* But of *Fall River Legend* he could say only that if all ballets were like this, he would stay away from the theatre. Also in Mexico City, Luis Bruno Ruiz, of *El Universal,* could see no excuse for Ballet Theatre's keeping *Helen of Troy* in the repertory. *Pas de Quatre,* he thought, was the company's best work. And he had high praise for Nora Kaye's characterization of Giselle.

Guillermo Barrasa G., of Guatemala City's *Mundo Libre,* thought better of *Billy the Kid* than did most of his countrymen. He had never liked western movies, but found that the ballet made him believe in cowboys. *Fancy Free* delighted everyone. O.B., of the *Panama American,* remarked that the Robbins work had everyone giggling and sitting forward in their seats so as not to miss a single gesture. "An explosion of joy!" exclaimed Hermando Salcedo of *El Tiempo* in Bogata. The ballet, he asserted, was a masterpiece of choreography and music.

A critic, who signed himself "Wanderer," wrote in Lima's *La Prensa* that his city was disgracefully unappreciative of Ballet Theatre's masterpiece *Pillar of Fire.* Like everyone else, however, he loved *Interplay.* Hans Ehrmann-Ewart, of Santiago's *La Nacion,* was thrilled by the brilliance of the dancing in *Patineurs,* but had reservations about the "dehumanizing" tendency of *Theme and Variations.*

SEASON 1955-1956

Another season without notable premieres was nevertheless significant for the intiation of the Ballet Theatre Workshop at New York's Phoenix Theatre on May 7. The purpose of the Workshop was to provide choreographers with an opportunity to try out ideas and to show their work to the directors of the company, with a view to a possible commission for the Ballet Theatre repertory at a later date. Production costs were kept to a minimum, and most of the dancers used were students in the Ballet Theatre School. The single exception on the first program—an almost last minute addition—was *Pas de Déesses,* which was performed by company soloists and was immediately acquired for the repertory.

In a society where an aspiring choreographer had little opportunity—due to prohibitive costs—of trying out his works before an audience, the idea of the Workshop—aided by the Ballet Theatre Foundation—was a laudable one. Everyone wished it well.

This season the company toured only the East and Middle West. The tour extended from Jan. 7 to March 24, and the engagment at the Metropolitan Opera House was from April 17 to May 6.

From June 25 to Aug. 11, Nora Kaye and John Kriza headed a group called "Stars of the Ballet Theatre," which toured the summer theatre circuit in New York and New England. The other soloists were Lupe Serrano, Ruth Ann Koesun and Scott Douglas. They were assisted by Catherine Horn, Christine Mayer, Enrique Martinez, Nata Lee, Leslie Franzos, Ivan Allen, Leo Duggan, June Stern and Audre Deckmann. The repertory drawn from the regular company consisted of *Black Swan, Combat, Designs wtih Strings, Fancy Free, Interplay, Pas de Déesses* and *Streetcar Named Desire.*

PERSONNEL

DANCERS: *Guest Artists for New York Season* Muriel Bentley, Agnes de Mille, Maria Karnilova, James Mitchell, Sono Osato, Antony Tudor.

Nora Kaye, John Kriza, Rosella Hightower, Erik Bruhn, Hugh Laing, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova, Scott Douglas, **Harold Lang.**

Lucia Chase, Dimitri Romanoff, Barbara Lloyd, Michael Lland, Job Sanders, Catherine Horn, Christine Mayer, Fernand Nault, Enrique Martinez, Vernon Wendorf, Nansi Clement, Vernon Lusby, Leo Duggan, Ivan Allen, Leslie Franzos, Ray Barra, Joan Eaman, George Tomal, June Stern, Sally Gura, Felix Smith, Nata Lee, Joan Fisher, Charles Bennett, Audre Deckmann, Sallie Wilson, Leo Guerard, Marlene Rizzo, Beverly Simms, Elisabeth Carroll, Darrell Notara, Margot Campbell, Leon De Pian, Diana Dear, Helen Gorst, Gayla Graves, Paula Tennyson, Sharon Enoch, Susan Borree, Nana Prudente, Kenneth Johnson.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Administrator* Charles Payne; *Musical Director* Joseph Levine; *Conductors* Jaime Leon, Daniel Saidenberg[1]; *Regisseur* Dimitri Romanoff; *Company Manager* Allan Cameron Dalzell; *Press Representative* Martin Feinstein; *Management* S. Hurok.

REPERTORY

NEW PRODUCTIONS

OFFENBACH IN THE UNDERWORLD
or Le Bar du Cancan

Ch Tudor; *mus* Offenbach; *dec & cos* Bouche.

PREM. MetOp, April 18, 1956. FPROD. Philadelphia Ballet Guild, 1954.

CAST. Madame la Patronne/Clement; Her daughter/Rizzo; Painter/Laing; Waiters/DePian, Wendorf; Local Ladies, Young Men/Ensemble; Debutante/

1. Spring season only.

Koesun; Her Friends/Carroll, Eaman, Prudente; His Imperial Excellency/Kriza; Operetta Star/Kaye; Young Officer/Douglas; Queen of the Carriage Trade/ Serrano. CAST CHANGE. Star/Hightower.

Episodes in a fashionable cafe in the 1870's. Ballet Theatre's version was based on the expanded production which Tudor made in 1954 for the National Ballet of Canada.

". . . a work of wit, charm and atmosphere . . . The six principals are all first-rate artists and work well, but as an ensemble it does not gel yet. For comedy that is all but fatal. The can-can, which is potentially the rowdiest and wittiest thing of its kind on record, and the knock-down-and-drag-out fight were better done by the Canadians. And it is that happy knowledge that makes sure that with time and repeated performing it will eventually emerge as the charming work it really is." John Martin, *New York Times,* April 19.

RIB OF EVE

Ch DE MILLE; *mus* GOULD; *dec* SMITH; *cos* SHARAFF.
W.PREM. MetOp, April 25, 1956.
CAST. Hostess/Kaye; Her Husband/Mitchell; Her Best Friend/Lloyd; Her Guests and Observers/Ensemble.

The program described the ballet as a "morality play, consisting of a series of parties and their aftermaths."

"The choreography is course-grained, fidgety and unintelligible . . . Mr. Smith's set takes top honors . . . Miss Kaye worked hard in a role not especially suited to her, and won hearty cheers for her effort. Mr. Mitchell, Miss Lloyd and the ensemble also danced well, but it is all energy expended to dubious ends." John Martin, *New York Times,* April 26.

BALLET THEATRE WORKSHOP

CONTINUM

Ch ASMUS; *mus* MOZART.
W.PREM. PhoTh, May 7, 1956.
CAST. Allegro/Carole Asnin, Anne Boley, Ann Etgen, June Evans, Beth Fisher, Janet Greschler, Mary Ellen Jackson, Sandra Sims, Bill Atkinson, Richard Beaty, Paul Hangauer, Herb Kummel. Romanza/Nana Prudente, Thatcher Clarke and Ensemble. Menuetto/Thatcher Clarke and Male Ensemble. Rondo/Soloists and Ensemble.

". . . not much more than a choreographic exercise to music. It is pleasant, it is neat, it is fairly lively but it is also, what shall I say? 'usual.' " Walter Terry, *New York Herald Tribune,* May 8.

THE ENCHANTED

Ch LITZ; *sc after* JEAN GIRAUDOUX; *mus* BANKS.
W.PREM. PhoTh, May 7, 1956.
CAST. Isabel/Gemze de Lappe; Doctor/James Mitchell; Robert, the Lover/

William Weslow; Arthur, a Ghost/Ray Barra; Inspector/Leonard Stone; Isabel's Pupils/Diana Banks, Julie Hawk, Binnie Weiner, Melinda Plank; First Executioner/Louis Johnson; Second Executioner/Kenn Duncan.

Isabel is in love with a ghost.

"Unfortunately, the various idioms were not assimilated. There were passages of spoken drama; there were moments of ballet and there were moments of modern dance. But there was no single, unifying style to make the work a coherent whole. Nevertheless, James Mitchell was impressive in his speaking role, Gemze de Lappe made a beautiful heroine and there was some excellent dancing by Ray Barra and William Weslow." Selma Jeanne Cohen, *New York Times,* May 8.

STREETCORNER ROYALTY

Ch Sanders; *mus* Montrose.

W.PREM. PhoTh, May 7, 1956.

CAST. Leader/Jerry Ruffner; Musician/Ernest Parham; Woman/Sonia Arova; Lieutenant/Bill Guske and Anthony Mordente, John Foster, Noel Schwartz, Paul Hangauer, Gildo di Nunzio, Larry Gradus, Paul Ellis.

A juvenile gang.

". . . there was real substance here, incisive action, nervous rhythm, a remarkably vivid evocation of mood and a skillful portrayal through dance of bravado, bullying, cowardice and fear." Walter Terry, *New York Herald Tribune,* May 8.

PAS DE DEESSES

Ch Joffrey; *mus* Field.

PREM. PhoTh, May 7, 1956. FPROD. Robert Joffrey Company, 1954.

CAST. Taglioni/Lupe Serrano; Grahn/Ruth Ann Koesun; Cerrito/Sonia Arova; Saint-Léon/Erik Bruhn.

Based on lithographs of the ballet of 1846. Added to the repertory of Ballet Theatre.

"Mr. Joffrey has attempted nothing like a faithful reconstruction. He has recaptured the style of the romantic period, but he has tinged it with nostalgia and with a gentle smile that loves the past but sees it with the perspective of the present . . . The flavor and the charm of the era were caught by each of [the soloists]." Selma Jeanne Cohen, *New York Times,* May 8.

WORKOUT

Ch Joffrey; *mus* McBride.

W.PREM. PhoTh, May 7, 1956.

CAST. Section One—Go/Anthony Mordente and Dot Virden, Gerald Arpino, Francoise Martinet, Sandra Northrop, Richard Beaty, Jacqueline Cecil, Diane

Consoer, Brunilda Ruiz, Michael Sears. Section Two—Sweet/Consoer, Arpino; Martinet, Sears; Northrop, Beaty. Section Three—Fast/Arpino and Ensemble.

". . . a lively, unpretentious little ballet which demonstrates again that Mr. Joffrey has imagination, wit and a fine awareness of movement design." Walter Terry, *New York Herald Tribune,* May 8.

STARS OF THE BALLET THEATRE

PAS DE DEUX FROM "COPPELIA"

Ch Pereyaslavec; *mus* Delibes.
W.PREM. Westport (Conn.) Country Playhouse, June 25, 1956.
CAST. Kaye; Kriza.

PRODUCTIONS MAINTAINED OR REVIVED

BILLY THE KID Alias/Lusby; BLACK SWAN; CAPRICHOS No Hubo Remedio/Arova; COMBAT; DESIGNS WITH STRINGS; DIM LUSTRE Lady/Hightower; Reflection/Campbell, Horn; Another Reflection/Barra; Who was She/Koesun; It was Spring/Allen; She Wore a Perfume/Arova, Wilson; He Wore a White Tie/Notara; DON QUIXOTE PAS DE DEUX; FALL RIVER LEGEND; FANCY FREE; FILLE MAL GARDEE Alain/DePian; GISELLE Giselle/Hightower; GRADUATION BALL Headmistress/Lusby; General/Lusby; Junior Cadet/Lland; INTERPLAY; JARDIN AUX LILAS Caroline/Hightower; JUDGMENT OF PARIS; NUTCRACKER PAS DE DEUX/Koesun; Douglas; PAS DE QUATRE; PATINEURS Boy in Green/De Pian, Douglas; Lovers/Mayer; PETER AND THE WOLF Peter/Lang; PILLAR OF FIRE; PRINCESS AURORA Bluebird/Bruhn, Lland; ROMEO AND JUILET Rosaline/Wilson; STREETCAR NAMED DESIRE; SWAN LAKE; SYLPHIDES Mazurka/Lloyd; TALLY-HO Wife/Osato; Husband/Notara; Innocent/Lloyd; THEME AND VARIATIONS; THREE VIRGINS AND A DEVIL Devil/Martinez; UNDERTOW Cybele/Hightower; Pollux/Lland; Volupia/Serrano; Aganippe/Carroll; Nemesis/Franzos; Polyhymnia/Stern; Pudicitia/Deckmann; Hera/Lloyd; Medusa/Hightower.

BLACK SWAN: "Old hat it well may be, but sturdy and exciting millinery it is. In the hands of Rosella Hightower and Erik Bruhn on this occasion it became nothing less than sensational." John Martin, *New York Times,* April 26. FILLE MAL GARDEE "had the advantage of a charming performance by Miss Koesun in the title role, with Mr. Kriza once more a first-rate partner." John Martin, *New York Times,* April 23. GISELLE: Of Nora Kaye in Act II, "Her mood here is of infinite persuasion, consistently poetic in texture and truly touching. Her phrasing is beautiful and illuminating, her musicality irreproachable. That is, for our time, a penetrating realization of the spirit that underlays the great 'romantic' ballet, of a century ago." John Martin, *New York Times,* April 21. NUTCRACKER PAS DE DEUX: "Miss Hightower, employing every approved artifice of the ballerina, gave stunning accent to her role's virtuosic aspects. Mr. Bruhn, slightly more lyrical of action (a quality appropriate to this duet), was superb and the two, with all justification, earned storms of applause." Walter Terry, *New York Herald Tribune,* April 28.

ROMEO AND JULIET: "Indeed, to watch Miss Kaye catch her breath

in a moment of ecstatic awareness of her love for Romeo is more exciting than the most virtuosic of movements." Walter Terry, *New York Herald Tribune,* April 28. SWAN LAKE: "Miss Hightower is really a magnificent dancer, not only in her technical command but also in certain individual subtleties . . . Neither she nor Mr. Bruhn is in the least embarrassed by the old fashioned mime, and they play with a full realization of the ballet's period and essential breadth. A fine job, indeed." John Martin, *New York Times,* April 19. UNDERTOW: Its revival is "to a very large extent justified by the superb performance of Hugh Laing . . . [Rosella Hightower] did a tremendous job [of Medusa]. The inner violence of the characterization makes it altogether a figure of challenge, and gives to the struggle between herself and the protagonist a vicious strength it has never had before. Lupe Serrano, also, makes a striking character of the brazen Volupia." John Martin, *New York Times,* April 20.

SUMMARY

". . . we saw a brilliant *Swan Lake.* But we also saw a dismal one. We experienced a touching *Giselle.* But we also saw an obtuse one. In other words, the good performances were as accidental as the bad ones, their special qualities were dependent upon featured dancers . . . our pleasure in the current season came principally from the company's fine performing talents, especially Nora Kaye, Erik Bruhn, Lupe Serrano, Sonia Arova, Ruth Ann Koesun, Scott Douglas and Barbara Lloyd, in just about that order." Doris Hering, *Dance,* June.

SEASON 1956-1957

The company's only premiere this season took place during its tour of Europe and the Near East, which extended from Aug. 20 to Feb. 4, again under the sponsorship of the State Department and the American National Theatre and Academy. At this time the company adopted the title "American Ballet Theatre" to be used both at home and abroad.

A twelve day engagement in London was followed by travels which included major stops in Yugoslavia (Sept. 4-17), Greece (Sept. 20-30) and Turkey (Oct. 4-16). The company was in Italy from Oct. 23 to Dec. 5, except for an excursion to Lebanon from Nov. 3 to 7. They danced in Holland and Belgium (Dec. 9-18), Portugal (Jan. 7-17) and concluded their tour in Spain (Jan. 22-Feb. 4).

Back in the United States, the company gave a single performance at the Metropolitan Opera House on Feb. 10, followed by a tour (Feb. 11-March 18) of the Northeast and Middle West.

In May, two evenings of the Ballet Theatre Workshop at the Phoenix Theatre were supplemented by two evenings called Ballet Theatre Previews. Lucia Chase explained the latter in an article in *The New York Times* on July 21.

> . . .the problem of producing new works has become increasingly more difficult. Due to the trebled cost of production and a lack of adequate funds for long creative rehearsal periods, new ballets have been rehearsed under pressure and rushed into expensive production, resulting only too often in being consigned to storage . . . Determined to solve this problem, the American Ballet Theatre deliberately eliminated a season at the Metropolitan Opera House this year in order to try a new method of preparing ballets and showing them first as previews with simple costumes and no formal scenery. Previews would afford us the opportunity to see the ballets

before mounting them, to test the idea, the music, the choreography and to allow for changes and improvements before committing us to the high cost of production.

As to the final choice of works, Miss Chase stated: "We must select with a view to maintaining variety and a proper balance in the repertory, and with an awareness of the necessity for providing rewarding roles for the leading members of the company." In the end, the Previews provided two substantial additions to Ballet Theatre programs.

PERSONNEL

DANCERS: *Guest Artist* Jenny Workman.

Nora Kaye, John Kriza, Erik Bruhn[1], Lupe Serrano, Rosella Hightower[2], Ruth Ann Koesun, Oleg Tupine[3], Scott Douglas, Harold Lang[2].

Lucia Chase, Dimitri Romanoff, Michael Lland, Christine Mayer, Fernand Nault, Enrique Martinez, Vernon Wendorf, Joan Eaman, Leo Dugan, Ivan Allen, Leslie Franzos, Vernon Lusby, June Stern, Ray Barra, Nansi Clement, Darrell Notara, Virginia Barnes, George Tomal, Sally Gura, Nata Lee, Audre Deckmann, Leon De Pian, Sallie Wilson, Felix Smith, Sharon Enoch, Charles Bennett, Beverly Simms, Marlene Rizzo, Elisabeth Carroll, Leo Guerard, Susan Borree, Diana Dear, Helen Gorst, Nana Prudente, Diana Turner, Calliope Venieris, Fredda Maurice, William Guske, Richard Beaty, Sandra Sommers, Marilyn Pendel, Larry Boyette, Annabelle Gold, Herbert Kummel, Carolyn Clark, Jim Clouser, Beth Fisher, Lawrence Gradus, Janet Greschler, Andrina Miller, Ron Murray, Nadine Revene, Patricia Richards, Patti Schmidt, Jillana Williams.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Musical Director* Joseph Levine; *Conductor* Jaime Leon; *Regisseur* Dimitri Romanoff; *Ballet Master* Fernand Nault; *Company Manager* Les Appleby; *Press Representative* Martin Feinstein; *Management* S. Hurok.

REPERTORY

NEW PRODUCTIONS

WINTER'S EVE

Ch MacMillan; *mus* Britten; *dec & cos* Georgiadis.
W.PREM. Teatro Nacional de San Carlos, Lisbon, Jan. 16, 1957. U.S.PREM. MetOp, Feb. 10, 1957.
CAST. Blind Girl/Kaye; Young Man/Kriza. With Barra; Martinez and Ensemble.

The blind girl inadvertently blinds her lover.

The critic who wrote for Lisbon's *Diario de Noticias* considered the ballet a notable achievement, a work as difficult as it was original. Choreography,

1. Left during European tour due to injury; rejoined in February.
2. European tour only.
3. Joined company for American engagements.

décor and music were combined into a perfectly harmonized whole. The ballet, he felt, deserved, and would receive, international critical acclaim. Indeed, it justified the fame of the company that produced it. He praised Nora Kaye for her marvelous faculties as both ballerina and actress. Her interpretation, he asserted, perfectly realized the intention of the choreography. The United States agreed about Miss Kaye, but not about the ballet.

AMERICAN BALLET THEATRE PREVIEWS

FESTA

Ch Bruhn; *mus* Rossini.
W.PREM. PhoTh, May 6, 1957.
CAST. Serrano, Douglas and Ensemble.

"Like most apprentice choreographers, Bruhn seemed afraid that if he left out any step this time he might never have another chance; but he has a feeling for interesting enchainements and Festa was full of happy inventions." P. W. Manchester, *Dance News,* September.

JOURNEY

Ch MacMillan; *mus* Bartok.
W.PREM. PhoTh, May 6, 1957.
CAST. Kaye; Kriza, Bruhn, Douglas; Borree, Miller, Revene; Ensemble.

A woman faces death. The work was divided into four sections: Premonitions; Three Messengers of Death; Journey; Judgment. Added to the repertory of Ballet Theatre.

The preview project "would have completely justified itself if nothing had come out of it other than Kenneth MacMillan's Journey which seems to me the most remarkable new ballet in years." P. W. Manchester, *Dance News,* September.

ANNABEL LEE

Ch Skibine; *sc after* Edgar Allan Poe; *mus* Schiffman.
U.S.PREM. PhoTh, May 6, 1957. FPROD. Grand Ballet du Marquis de Cuevas, 1951.
CAST. Koesun, Kriza; Beaty, Clouser, Guske. Singer/Loren Driscoll.

The girl who died in the kingdom by the sea.

"Poe's sentimental verses were acted out to the letter." The dancers tried, but could not "conceal the ballet's naiveté." Doris Hering, *Dance,* July.

BLOOD WEDDING

Ch Rodrigues; *sc after* Garcia Lorca; *mus* ApIvor.
U.S.PREM. PhoTh, May 6, 1957. FPROD. Sadler's Wells Theatre Ballet, 1953.

CAST. Bride/Kaye; Bridegroom/Bruhn; His Mother/Chase; Leonardo/Kriza; Leonardo's Wife/Revene; The Moon/Douglas; Death/Williams; Bride's Father/Bennett; Servant/Clement; Bridegroom's Friends/Notara, Smith; Villagers, Children, Trees/Ensemble.

Leonardo's attempt to escape with the Bride brings on a tragic ending.

". . . fundamentally a good melodrama which still needs . . . to have some of its dated, symbolic figures removed and to build cumulatively." Walter Terry, *New York Herald Tribune,* May 12.

PAEAN

Ch Ross; *sc after* Sappho; *mus* Chausson.
W.PREM. PhoTh, May 27, 1957.
CAST. Invocation: "Goddess of Cyprus come"/Kaye and Borree, Simms, Wilson, Barra, Duggan, Martinez. Dedication: "poised like a golden flower in air . . . Clais Beloved . . . Clais Mine"/Koesun, Kriza. Visitation: "Thy form is lovely, thine eyes are honeyed . . . Rise, before the Aphrodite stands"/Serrano, Lland and Borree, Simms, Wilson. Celebration: "happy bridegroom. Now has dawned that day . . . When in thine arms thou'lt hold . . . the maiden of thy dreams"/Douglas, Carroll and Ensemble.

Added to the repertory of Ballet Theatre.

"Dionysius must have guided the hand of Herbert Ross as he devised his hymn-to-love . . . The dance had the surface patina of a rare Greek urn. But beneath these coursed a current of youth and passion and archaic vigor. And the dancers had an appealingly gauche quality, as though they were performing on the uneven surface of a grassy meadow . . . a boldly beautiful utterance." Doris Hering, *Dance,* July.

SEBASTIAN

Ch de Mille; *sc* & *mus* Menotti.
W.PREM. PhoTh, May 27, 1957.
CAST. Prince/Notara; Princess/Kaye; Sebastian, their Moorish Slave/Kriza; Tiring Women/Revene, Clement; Courtesan/Serrano; Cutthroat/Martinez; Streetgirls/Borree, Eaman; Courtiers, Bravos, Courtesans, Servants, Monks, Prelates/Ensemble.

A Moorish slave sacrifices his life for love.

"Love, piety, murder, suicide, jealousy—big themes all of them. But like too many colors combined on a single palette, they added up to a neutral . . ." Doris Hering, *Dance,* July.

THE CARELESS BURGHERS

Ch Sanders; *mus* Marsh.
W.PREM. PhoTh, May 27, 1957.
CAST. Mayor/Nault; Mayoress/Revene; Troubadour/Bruhn; Burghers and their Wives/Ensemble.

Battle of the sexes in Flanders. Added to the repertory of Ballet Theatre.

"A bit of Thurber and a bit of *Carnival in Flanders* . . . But they did not offer sufficient piquancy to withstand the ballet's excessive length." Doris Hering, *Dance,* July.

BALLET THEATRE WORKSHOP

THE ENCOUNTER

Ch NAULT; *mus* FRANCK.

W.PREM. PhoTh, May 13, 1957.

CAST. Girl/Ruth Ann Koesun; Her Sister/Nana Prudente; Their Friends/Rae Brown, Nancy Charles, Gail Church, Marilyn Poudrier; Passer-by/Scott Douglas.

A girl grows up.

". . . a dance of youthfulness. It had a flowing quickness, as though the figures were being wafted about in a breeze." Doris Hering, *Dance,* July.

THE MAIDS

Ch ROSS; *sc after* JEAN GENET; *mus* MILHAUD.

W.PREM. PhoTh, May 13, 1957.

CAST. Claire/Loren Hightower; Solange/Paul Olson; Madame/Ilona Murai; Monsieur/Ralph Beaumont.

The program noted: "Genet suggested the Maids be played by two boys, hoping by this device to confuse the audience, and thereby to force upon them that effect of ambiguity which terrorizes the maids."

". . . Mr. Ross has turned out a magnificently disciplined work of choreography rich in movement invention, excitingly paced and intensely dramatic. It is not an agreeable piece by any means (but then neither is 'Oedipus Rex') but it is as powerful as it is disturbing and to disturb is one of the perilous and great functions of art." Walter Terry, *New York Herald Tribune,* May 19.

THIS PROPERTY IS CONDEMNED

Ch SADDLER; *sc after* TENNESSEE WILLIAMS; *mus* PITOT; *cos* SIMMONS.

W.PREM. PhoTh, May 13, 1957.

CAST. Willie/Ruth Ann Koesun; Tom/Ralph McWilliams; Alva/Beverly Simms; Conductor/Fritz Hess; Fireman/John Grigas; Freight Superintendent/Joe Layton.

A girl and a boy, who live by the railroad tracks.

". . . not so much a ballet as it is a play (the spoken word is used) with movement . . . [Saddler's] choreographic plan augmented the eloquence of the words and, I think, brought increased poignancy and sensitiveness to a sordid tale." Walter Terry, *New York Herald Tribune,* May 19.

LE GRAND SPECTACLE

Ch Sokolow; *mus* Macero.
W.PREM. PhoTh, May 13, 1957.
CAST. Les Vedettes/Eve Beck, Antia Dencks, Jeff Duncan, Kate Friedlich, David Gold, Dorothy Krooks, Jack Moore, Paul Taylor. Overture/Ensemble. Danse Poetique/Friedlich, Taylor, Moore. Como le va? (Tango Argentino)/ Krooks, Duncan. Les Quatre Seasons: Le printemps/Friedlich; L'éte/Dencks; L'automme/Beck; L'hiver/Krooks. L'Amour de l'Apache/Beck, Gold; The Toppers/Duncan, Taylor, Gold, Beck. Danse Chinoise/Dencks. Tzigane, Finale/ Ensemble.

A satire on old-time vaudeville routines.

"Miss Sokolow was betrayed by a vacilating point of view, one that shifted between the satiric and the literal." Doris Hering continued, however, to say that she was impressed with Mr. Taylor's tap dance with three other "solemn boys" and with Miss Dencks' "toe dance"—which was "the essence of all toe dances." *Dance,* July.

LE BAL

Ch Joffrey; *mus* Chabrier.
W.PREM. PhoTh, May 20, 1957.
CAST. I/Diane Consoer, Francoise Martinet, Brunilda Ruiz, Gerald Arpino, Glen Tetley, Jonathan Watts. II: Habañera/Beatrice Tompkins; Arpino, Tetley, John Wilson. III: España Rapsodie/Ensemble.

". . . flirtatious froth stylishly danced by Mr. Joffrey's handsome company." Doris Hering, *Dance,* July.

LA MUERTE ENAMORADA

Ch Martinez; *mus* Turina.
W.PREM. PhoTh, May 20, 1957.
CAST. Youth/Erik Bruhn; City People/Rae Brown, Nancee Charles, Eva Klecak, Marilyn Poudrier, Garold Gardner, Robert Holloway, James Ryan, William White; Gypsy Girl/Annabelle Gold; Gypsy Boy/Enrique Martinez; Gypsies/ Harriet Gendell, Melinda Plank, Fronda Sobel, Alfonso Cata, Fred Herko, Robert Vickery; Death/Jillana Williams.

Death comes searching for another soul. But Life attracts her and she falls in love.

Martinez "tried to combine classic dance and a story and a philosophy. But he neglected to give them a unifying purpose. The various episodes trailed on and off stage without motivation." Doris Hering, *Dance,* July.

PAS DE TROIS

Ch Pereyaslavec; *mus* Schubert.
W.PREM. PhoTh, May 20, 1957.
CAST. Jillana Williams, Conrad Ludlow, Nancee Charles.

". . . replete with spectacular technical tricks . . . but it could not escape a datedness and lack of rapport with the music." Doris Hering, *Dance,* July.

SEVEN FACES OF LOVE

Ch Butler; *mus* Kenton, Ellington.

W.PREM. PhoTh, May 20, 1957.

CAST. Sono Osato, Buzz Miller, Lee Becker; Loren Hightower, Edythe Udane, Bruce Carlisle, Tom Hasson.

The work "was meant to satirize the predatory aspects of love. But a single face was revealed—that of erotic self-love . . . The only expressive part of the dance was a solo for Buzz Miller. There was about him a rippling muscular-tension and a taut anger . . . instead of offering insight [the ballet] elicited a feeling of revulsion." Doris Hering, *Dance,* July.

PRODUCTIONS MAINTAINED OR REVIVED

BILLY THE KID Garrett/Barra; BLACK SWAN/Douglas; COMBAT; DESIGNS WITH STRINGS; DON QUIXOTE PAS DE DEUX; FALL RIVER LEGEND Mother/Revene; FANCY FREE First Girl/Franzos; GISELLE; GRADUATION BALL Drummer/De Pian; Impromptu/Rizzo; Pas de Deux/Carroll, Mayer; Duggan, Lland; INTERPLAY Solo/Martinez; HELEN OF TROY Menelaus/Lusby; JARDIN AUX LILAS Man She Must Marry/Notara; NUTCRACKER PAS DE DEUX; OFFENBACH IN THE UNDERWORLD Painter/Lland; PAS DE DEESSES Taglioni/Hightower; Cerrito/Enoch, Serrano; Saint-Léon/Douglas, Lland; PAS DE QUATRE Grisi/Enoch; Grahn/Mayer; RODEO Cowgirl/Gold; STREETCAR NAMED DESIRE; SWAN LAKE; SYLPHIDES Waltz/Borree, Mayer, Williams; THEME AND VARIATIONS Lead/Douglas; THREE VIRGINS AND A DEVIL.

THE VIEW FROM EUROPE AND THE NEAR EAST

The new works that Ballet Theatre offered London on its fourth visit were not very successful. The English were disappointed in both *A Streetcar Named Desire* and in *Offenbach in the Underworld.* But the company and its repertory, as a whole, still met with approval. The critic of the *Manchester Guardian* wrote on Aug. 22: "Even in the classics . . . these athletic Americans are not merely learners from Europe; they have a good deal to teach us as well."

The company's first visit to Yugoslavia was greeted with great enthusiasm. Nenad Turkalj, writing in Zagreb's *Narodni List,* remarked that Ballet Theatre offered classical and contemporary dance in its most splendid form. The talents of the principal dancers and the precision of the ensemble, he asserted, evoked real respect. He enjoyed *Sylphides,* but admitted that the modern ballets were of greater interest. He liked the freshness and sincerity of *Rodeo* and the spirit of *Fancy Free.* Kresimir Sipus wrote in *Vjesnik* an encomium to the genius of Jerome Robbins. He especially praised the way the Ballet Theatre dancers used technique as a means to emotional expressiveness. And he had particular compliments for Lupe Serrano.

Athens was thrilled by the technical virtuosity and artistic maturity of the company. The *Athens News* noted that, although the theme of *Fall River Legend* was remote to the Greeks, the audience was nevertheless deeply stirred by the

dramatic artistry of Nora Kaye. "A Lover of the Muses," who wrote for *Estia,* found that *Sylphides* displayed the grace and harmony of the human body according to the ancient Greek ideal. *Fancy Free,* however, he thought as tasteless and barbarous as the pantomime of the Romans during their decline.

Merel Yerman, of Ankara's *Zafer,* wrote that Ballet Theatre had excellent dancers, but a weak repertory. The Turkish critic who wrote for *Akis* had high praise for Lupe Serrano and Erik Bruhn, and he was especially taken with *Graduation Ball.* But he took exception to the ballets on American subjects. Folk material, he asserted, cannot have world-wide appeal. He preferred *Rodeo* to *Billy the Kid* because the former had a more universal, basic theme.

Le Jour of Beirut expressed its gratitude to Ballet Theatre for the charming and peaceful interlude the company gave them in the midst of troubled times. The audience was thankful for an evening that relaxed the spirit.

Italy regretted the absence of Alicia Alonso and Igor Youskevitch, but soon found compensation in the brilliant new stars of the company. Among the dancers, Rosella Hightower and Erik Bruhn received the greatest share of applause. The critic of Genoa's *Il Lavoro Nuovo* felt that Nora Kaye's dancing in *Swan Lake* recalled the melancholy strophes of Petrarch. But the critic of Naples' *L'Unita* disliked the classic ballets. He preferred the kind of ballet he had seen in the movies.

The Dutch weeklies expressed divergent opinions on Ballet Theatre. Cor van Boven of *De Linie* preferred the company to any other for joy in dancing, vitality and spontaneity. But the reviewer on *Der Groene Amsterdamer,* while he had praise for the individual dancers, criticized the company for failing to develop a dance language of its own. Most of its ballets, he felt, tried to squeeze the classical vocabulary—mixed with elements from musical comedy and pantomime—into the pattern of folklore. Jerome Robbins alone, he asserted, had created an original, American dance style.

Madrid proved to be a tough customer. Dolores Pala Berdejo, of *El Alcázar,* liked the characters of *Rodeo,* but felt that its choreography failed to build to a climax. *Fancy Free,* the critic remarked, was well danced, but it was excessively pantomimic, and its humor was frequently forced. Enrique Franco, of *Arriba,* thought *Billy the Kid* inventive but monotonous. He disliked the idea of basing a ballet on a slight plot and a series of portraits rather than on a foundation of classic dance. But he enjoyed *Graduation Ball.* He liked the dancing of Lupe Serrano, and praised the beautiful harmony of Rosella Hightower's movements in *Swan Lake.* The other dancers, he asserted, were not up to standard. Antonio Fernandez-Cid, of *ABC,* praised the performing of Nora Kaye, but found *A Streetcar Named Desire* too realistic and not sufficiently imaginative.

SEASON 1957-1958

A season that began quietly ended in a combination of triumph and near disaster.

A performance at Lewisohn Stadium on July 29 was followed by a national tour that included Washington (Aug. 1-14), Los Angeles (Aug. 25-Sept. 7) and —with a respite at Christmas time—ended with a return engagement in Washington from March 10 to 15. On April 16, Ballet Theatre danced excerpts from *Sylphides* and *Fancy Free* on the steps of The New York Public Library for the opening ceremony of the city's "Salute to Spring." There was another Workshop program on April 21 and, a week, later, Ballet Theatre set out on a tour of North Africa and Europe, again under the auspices of the State Department and the American National Theatre and Academy. Some of the engagements

played at this time, especially the one in Poland, were among the most successful Ballet Theatre had ever had.

The company opened in Morocco on April 28. They were in Warsaw from May 10 to 18, then in Hamburg and Wiesbaden (May 21-26), Helsinki (May 28-June 1), Oslo (June 3-8) and Paris (June 11-18). From June 24 to July 6, they toured through Holland and Belgium. They paid their first visit to Dublin on July 9 to 19, danced at the Dubrovnik Festival in Yugoslavia from July 22 to 23 and in Nice from July 26 to 29. They represented the United States at the Brussels World's Fair on Aug. 5 to 10 and concluded their tour at the Santander Festival in Spain on Aug. 14 to 17.

On July 30, a trailer truck carrying Ballet Theatre properties caught fire near Nice. Sets, costumes and scores for sixteen ballets were destroyed, the loss being estimated at $400,000. The State Department sent money to cover emergencies, and several European companies loaned equipment so that Ballet Theatre could keep its engagement in Brussels. But some of the damage was irreparable, and restoration was bound to be a slow and costly matter.

PERSONNEL

DANCERS: Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Violette Verdy, Scott Douglas, Ruth Ann Koesun, Michael Lland, Royes Fernandez.

Lucia Chase, Dimitri Romanoff, Jillana Williams, Enrique Martinez, Fernand Nault, Ady Addor, Leo Duggan, Sallie Wilson, Ray Barra.

Sharon Enoch, Susan Borree, Darrell Notara, Beverly Simms, Elisabeth Carroll, Nansi Clement, Ivan Allen, George Tomal, Nadine Revene, Felix Smith, Charles Bennett, Audre Deckmann, Fredda Maurice William Guske, Sandra Sommers, Richard Beaty, Andrina Miller, Ron Murray, Patti Schmidt, Carolyn Clark, Larry Boyette, Diane Anthony, Nancie Demmler, Paul Sutherland, Patrick McIntyre, Patricia Richards, Beth Fisher, Lawrence Gradus, Janet Greschler, Elaine King, Jim Clouser, Eloise Ramsey, Nana Prudente, Rosalie Konrad, Lois Bewley, Joseph Carow, William Carter, Currie Pederson, Barbara Remington.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Musical Director* Joseph Levine; *Conductor* Kenneth Schermerhorn; *Regisseur* Dimitri Romanoff; *Ballet Master* Fernand Nault; *Company Manager* Nat Parnes; *Press Representative* Dorathi Bock Pierre; *Tour Direction* Columbia Artists Management, Inc. Coppicus and Schang Division.

REPERTORY

NEW PRODUCTIONS

PAQUITA PAS DE DEUX

Ch Fedorova; *mus* Minkus.

W.PREM. Carter Barron Amphitheatre, Washington, D.C., Aug. 6, 1957.

CAST. Kaye; Bruhn.

"It is a duet filled with the traditional devices that have made, say, the 'Black Swan' such a favorite. Bruhn's leaps are exciting and his technique virile and exact at the same time it has the touch of greatness in it. His turns with upraised arms toward the end of the scene were spectacular. Miss Kaye, too, performed her graceful assignments with an ease and flawless line, with arabesques that looked as if made to her order, in a way to delight the audience." Paul Hume, *Washington Post and Times Herald,* Aug. 7.

BALLET THEATRE WORKSHOP

THE PARLIAMENT OF THE BIRDS

Ch Dollar; *mus* Respighi.

W.PREM. PhoTh, April 21, 1958.

CAST. Firebird/Barbara Hoyt; Doves/Gigi Edgley, Sylvia Greenwald, Carole Kroon, Linda Taggart; Roosters/Joseph Carow, Fred Herko, James Ryan; Nightingale and the Rose/Ali Pourfarokh, Lois Bewley; Cuckoos/Julie Hawk and Patricia Dowling, Joline Freilich, Susan Jensen, Gracia Littauer, Rebecca McGriff, Jeanette Siedband.

According to the program, the ballet was based on Edward Fitzgerald's "sentimental" translation of the Persian poem "The Conference of the Birds" by Farid ud-Din Attar.

"Intermingled were deliberate attempts at movement humor . . . But without motivation or outcome, the flavor of humor is lost." Doris Hering, *Dance,* June.

THE MIRROR

Ch Martinez; *mus* Schermerhorn.

W.PREM. PhoTh, April 21, 1958.

CAST. Woman/Nora Kaye; Her Reflection/Fredda Maurice; Her Longings: Force/Scott Douglas, Lust/Ray Barra, Leo Duggan; Love/Michael Lland; Her Shattered Reflection/Diane Anthony, Nansi Clement, Rosalie Konrad, Fredda Maurice, Andrina Miller, Nana Prudente, Barbara Remington, Patricia Richards, Sandra Sommers.

A woman is revealed to herself.

". . . an impressive first ballet. It may be a bit overwrought, a bit cosmic, but it has sound theatrical form, some good choreographic invention and an awareness of what comprises a performer's role." John Martin, *New York Times,* April 27.

OVID METAMORPHOSES

Ch Ross; *mus* Schoenberg.

W.PREM. PhoTh, April 21, 1958.

CAST. Io and the Cloud/Sallie Wilson. Narcissus and Echo/Loren Hightower, Paul Olson, Ruth Ann Koesun. Daphne and Apollo/Lupe Serrano and Michael

Lland. The Apotheosis of Caesar: Conspirators/Richard Beaty, Charles Bennett, Larry Boyette, Darrell Notara, Paul Sutherland; Calpurnia/Jillana Williams; Caesar/Leo Dugan; Venus/Nadine Revene. Epilogue: Cherubim/Carolyn Clark, Rosalie Konrad, Nana Prudente, Eloise Ramsen, Joseph Carow, Lawrence Gradus, William Guske, George Tomal; Magi/Bennett, Notara, Sutherland.

The program quoted: "My intention is to tell of bodies changed/To different forms; the gods, who made the changes,/Will help me—or I hope so—with a poem/That runs from the world's beginnings to our own days."

". . . another remarkably fine and talented work of art . . . if its preoccupation with sex in various manifestations does not repel you, it is a stylish, original, beautiful and Ovidian bit of creation." John Martin, *New York Times,* April 27.

ANGRISMENE
(The Angry Maiden)

Ch Dollar; *mus* Stravinsky.

W.PREM. PhoTh, April 21, 1958.

CAST. Simfonia/Diane Anthony, Lois Bewley, Nansi Clement, Sharon Enoch, Elaine King, Andrina Miller, Barbara Remington, Patti Schmidt, Ivan Allen, Joseph Carow, Bill Carter, Lawrence Gradus, William Guske, Patrick McIntyre, Currie Pederson, George Tomal. Theme and Variations/Lupe Serrano; Royes Fernandez. Finale/Ensemble.

Doris Hering found the ballet "full of movement artifice," but saw its high point in the central duet. *Dance,* June.

PRODUCTIONS MAINTAINED OR REVIVED

BILLY THE KID; BLACK SWAN; BLUEBIRD; CAPRICHOS No Hubo Remedio/Revene; CARELESS BURGHERS; COMBAT/Verdy; Douglas; DESIGNS WITH STRINGS Lead/Verdy; DON QUIXOTE PAS DE DEUX/Lland; FALL RIVER LEGEND; FANCY FREE First Sailor/Barra; Second Sailor/Carter; First Girl/Revene, Simms; GISELLE Myrtha/Williams; GRADUATION BALL Junior Cadet/Bruhn; Drummer/Smith, Tomal; Pas de Deux/Barra, Fernandez; Impromptu/Addor, Borree; HELEN OF TROY Menelaus/Nault; INTERPLAY Solo/Carter; JARDIN AUX LILAS; NUTCRACKER PAS DE DEUX/Verdy; OFFENBACH IN THE UNDERWORLD Painter/Fernandez, Lland; Debutante/Addor; Star/Verdy; Officer/Duggan; Queen of Carriage Trade/Williams; PAEAN Invocation/Williams; PATINEURS Girls in Pink/Borree; Girl in Yellow/Addor, Enoch; Boy in Green/Martinez; Lovers/Addor, Enoch, Verdy; Fernandez; PETER AND THE WOLF Peter/Lland, Martinez; Bird/Carroll; Duck/Schmidt; Cat/Enoch; Grandfather/Notara; Wolf/Barra; PILLAR OF FIRE Friend/Douglas; Young Man/Kriza; RODEO Cowgirl/Addor; SWAN LAKE Odette/Verdy; SYLPHIDES Waltz/Addor, Wilson; Mazurka/Verdy, Williams; Prelude/Addor, Carroll; THEME AND VARIATIONS Leads/Verdy; Fernandez, Lland; WINTER'S EVE.

THE VIEW FROM NORTH AFRICA AND EUROPE

On Ballet Theatre's first visit to Morocco, the critic of Rabat's *La Vigie Marocaine* praised the corps de ballet in *Sylphides* and found *Interplay* an outstanding ballet. The biggest hit with the audience was *Black Swan*. In Casablanca, the reviewer from *Le Petiti Marocain Progres* found nothing new in the company's interpretations of the classics, but thought the modern works of great interest. He especially liked *Billy the Kid,* whose characters were familiar to him from previous encounters with "westerns." He praised the boldness of the choreography, where rhythm was more important than grace, and he considered all the performers excellent.

The company made an immediate impression in Poland by opening with *Sylphides*. Aleksander Rowinski, of Warsaw's *Express Wieczorny,* felt that the Americans had really captured the atmosphere of romanticism and showed a true understanding of the music of Chopin. He was also impressed with the wide range of the repertory. Writing in the official youth newspaper, Sztandar Mlodvch asserted that Ballet Theatre danced without exaggeration or effort—there was only poetry, fluidity and lyricism based on consummate technical accomplishment. In the same paper, Tacjanna Wysocka, a ballet mistress, remarked on the company's fidelity of interpretation of the classics. *Fall River Legend* was, she admitted, tragically realistic, but fascinating and beautifully expressive in performance.

In Hamburg, Leonie Dotzler-Moellering, of *Luebecker Nachrichten,* noted that Germany would have preferred more pure dancing and less gloom. In the same city, the critic of *Bergedorfer Zeitung* asserted that the Tchaikovsky ballets were the real delights of the Ballet Theatre repertory. From Frankfurt, a *New York Times* reporter announced that to the general public the visit of the American company overshadowed a recent engagement played by the Russians.

Lisi Caren, of Oslo's *Dagbladet,* was disappointed in the opening *Sylphides*. The Americans, he felt, lacked understanding of its romantic, lyric charm. But, he continued, there was wild applause for *Fancy Free,* and the *Don Quixote Pas de Deux* marked the high point of the evening. Writing for *Morgenbladet,* Erik Pierstorff noted the remarkable transition the dancers made from the vigorous prairies of *Rodeo* to the classic lacework of *Theme and Variations*. And, he asserted, the latter was still distinctively American in style. He even liked *Fall River Legend*.

Paris had just been swept off its feet by the visit of the Bolshoi Ballet, when the Americans arrived to dance there for the third time. But the city found Ballet Theatre's virtuosity a match for the Russians. They had special praise for Lupe Serrano, Violette Verdy, Erik Bruhn and Royes Fernandez, but were critical about some of the repertory. One reviewer thought *Paean* reminiscent of Isadora Duncan and consequently dated. Claude Baigneres of *Figaro* liked only *Don Quixote,* but Dinah Maggie of *Le Combat* thought Ballet Theatre did a beautiful *Sylphides* and a fine *Billy*.

The Netherlands was astonished by the technical accomplishments of Lupe Serrano and Erik Bruhn; they admired Nora Kaye in dramatic roles, and praised John Kriza's versatility. Haya van Someren of Amsterdam's *Der Telegraaf* believed that the company had become more European in its approach—less lighthearted and more mature.

In Dublin, *Don Quixote* again carried off the honors of the repertory, with *Interplay* a close second. Mary MacGoris, of the *Irish Independent,* was most impressed with *Billy the Kid,* which she found imaginative, graphic and succinct. *Graduation Ball,* however, she thought verged too near burlesque. The reviewer on the *Irish Press* considered Nora Kaye and Erik Bruhn just about perfection in the second act of *Giselle*. The first act, he felt, was a little overdone.

Theme and Variations was a special favorite in Brussels, where Maxime Waha, of *Le Peuple,* remarked on the alertness of Violette Verdy and the elegance of Royes Fernandez. *The Combat,* he thought, tended to be too pantomimic. But the brilliant dancing of Erik Bruhn overshadowed everything else for him.

SEASON 1958-1959

In spite of the exhausting tour that had just ended and the additional problem of assembling a repertory for which sets and costumes could be made available, Ballet Theatre went through with its projected Sept. 16 to Oct. 4 season at the Metropolitan Opera House. John Martin wrote in *The New York Times* on Sept. 21: "You have to hand it to Miss Chase; she is game and determined with all the undauntable resolution of her New England ancestry, plus the theatre's solemn allegiance to the slogan that the show must go on."

Indeed, the season contained not only some notable revivals, but a strikingly successful premiere—the first the company had had in many years. Compliments were handed out in profusion. But future bookings were not. After a period of disbandment, Ballet Theatre danced a single performance at Lewisohn Stadium on July 27.

PERSONNEL

DANCERS: *Guest Artists* Alicia Alonso, Claude Bessy[1], Catherine Horn, Alicia Markova, Nicolas Orloff, Igor Youskevitch.

Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Violette Verdy, Scott Douglas, Ruth Ann Koesun, Michael Lland, Royes Fernandez, Harold Lang, Michael Maule.

Lucia Chase, Dimitri Romanoff, Jillana Williams, Enrique Martinez, Fernand Nault, Leo Duggan, Sallie Wilson, Ray Barra.

Sharon Enoch, Susan Borree, Darrell Notara, Elisabeth Carroll, Nansi Clement, Ivan Allen, George Tomal, Nadine Revene, Charles Bennett, Audre Deckmann, Fredda Maurice, William Guske, Sandra Sommers, Richard Beaty, Andrina Miller, Patti Schmidt, Carolyn Clark, Larry Boyette, Diane Anthony, Nancie Demmler, Paul Sutherland, Patrick McIntyre, Lawrence Gradus, Elaine King, Eloise Ramsey, Nana Prudente, Rosalie Konrad, Lois Bewley, Joseph Carow, William Carter, Barbara Remington, Zbigniew Cichocki, Mary Ellen Davis, Steven Wiland, Gretl Bauer, Rosanne Caruso, Nan Gogswell, Hlenka Devon, David Evans, Mary Ellen Jackson, Nancy Kilgas, Vincente Nebreda, Katherine Phillips, Ali Pourfarokh, Charles Taboas.

STAFF: *Directors* Lucia Chase, Oliver Smith; *Musical Director* Samuel Krachmalnick; *Conductor* Kenneth Schermerhorn; *Regisseur* Dimitri Romanoff; *Ballet Master* Fernand Nault; *Company Manager* J. B. Cerrone; *Promotion* Christopher Allan.

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1. Signed as guest artist for the season, but recalled by Paris Opéra Ballet after having danced only in *Helen of Troy.*

REPERTORY

NEW PRODUCTIONS

CONCERTO

Ch Ross; *mus* Tchaikovsky; *dec & cos* Bezombes.

W.PREM. MetOp, Sept. 16, 1958.

CAST. 1: Serrano; Douglas, Fernandez, Maule and Ensemble. 2: Koesun; Kriza and Ensemble. 3: Kaye; Bruhn and Ensemble.

". . . an attempt was made to evoke the carnival gaiety, the folk bounce, the romantic shyness of pre-Soviet Mother Russia. Sadly, this 'bally-Russe' item did not come off. Mr. Ross is . . . one of the most gifted and imaginative of contemporary choreographers, especially in dramatic, off-beat themes. Here, in 'Concerto,' he was faced with music much of which is almost undanceable and with the problem of doing something about it." Walter Terry, *New York Herald Tribune,* Sept. 17.

MISS JULIE

Ch Cullberg; *sc after* August Strindberg; *mus* Rangstrom; *dec & cos* Erixon.

U.S.PREM. MetOp, Sept. 18, 1958. FPROD. Royal Swedish Ballet, 1950.

CAST. Miss Julie/Verdy; Julie's Father/Notara; Julie's Fiancé/Douglas; Jean, the Butler/Bruhn; Kristine, the Cook/Wilson; Clara, a peasant/Borree; Anders, a peasant/Barra; Peasants, Gossips, Ancestors/Ensemble. CAST CHANGES: Fiancé/Allen; Jean/Kriza.

A count's daughter, seduced by a butler, is driven by a vision of her ancestors to kill herself.

"It is one of the most distinguished ballets in the contemporary European theatre, and Miss Cullberg . . . is a choreographer with a strong and terse dramatic sense, able to make her points with a minimum of circumlocution. She has also a keen psychological awareness, which she is able to translate into terms of movement sharply and directly . . . Throughout the development of this ugly tale of passion crossing the lines of social class on the arm of vengefulness, she gives us a kind of frantic undercurrent of disaster . . . Miss Cullberg has succeeded in giving the end of it all an air of tragedy instead of sordidness . . . The central figures are danced (and acted, make no mistake) by Violette Verdy and Erik Bruhn." John Martin, *New York Times,* Sept. 19.

TRISTAN

Ch Ross; *sc after* Thomas Mann; *mus* Wagner; *dec* Smith; *cos* White.

W.PREM. MetOp, Sept. 23, 1958.

CAST. Kaye; Bruhn.

The program quoted: "O night of love, sink downwards and enfold them, grant them the oblivion they crave, release them from this world of partings and betrayals."

"A tuberculosis sanatorium is not exactly a happy milieu to begin with, and the sight of two dying invalids in a grotesque attempt at the fulfillment of erotic passion is repellent to a degree . . . Not even the artistry of Nora Kaye on whom the major burden rests, and of Erik Bruhn can save the situation, though they both give it their undiluted best." John Martin, *New York Times,* Sept. 24.

VARIATIONS FOR FOUR

Ch Dolin; *mus* Keogh; *cos* Lingwood.
PREM. MetOp, Sept. 25, 1958. FPROD. London Festival Ballet, 1957.
CAST. Kriza; Bruhn; Douglas; Fernandez.

". . . by no means the choreographic gem that 'Pas de Quatre' is but it is fun and it allows four gifted men dancers to show off . . . Erik Bruhn had the choicest bits of virtuosity and since he is one of the great dancers of our era, it follows that he executed his assignments brilliantly. Royes Fernandez, however, stole the stage on occasion . . ." Walter Terry, *New York Herald Tribune,* Sept. 26.

PRODUCTIONS MAINTAINED OR REVIVED

BILLY THE KID; BLACK SWAN; CAPRICHOS; COMBAT; DESIGNS WITH STRINGS; DON QUIXOTE PAS DE DEUX; FALL RIVER LEGEND Father/Notara; Mother/Williams; FANCY FREE; GALA PERFORMANCE Italian Ballerina/Serrano; French Ballerina/Verdy; GISELLE; GRADUATION BALL; HELEN OF TROY Paris/Douglas; Lamb/Carroll; Helen/Bessy, Verdy; INTERPLAY; JOURNEY[1]; JUDGMENT OF PARIS Juno/Horn; Venus/Wilson; PAEAN[2] Invocation/Verdy; Fernandez; Visitation/Maule; PAS DE QUATRE Grisi/Verdy; PETER AND THE WOLF; PETROUCHKA Blackamoor/Barra; Charlatan/Nault; PILLAR OF FIRE; SWAN LAKE Prince/Fernandez; SYLPHIDES; THEME AND VARIATIONS[3].

BILLY THE KID: "It has acquired some rather obvious underscorings here and there, considerable signs of routine performing and even a few double takes." John Martin, *New York Times,* Sept. 17. GISELLE: Nora Kaye's "single performance was a memorable one, sincerely felt, simple, and splendidly danced in both acts. Erik Bruhn . . . more than confirmed his right to the title as the supreme Albrecht of his generation." P. W. Manchester, *Dance News,* November. JOURNEY: "The choreography itself is a marvel of invention, the kind of intuitive invention that is generally associated with the modern dance rather than the ballet. The massed chorus is used with power and variety, and the individual figure of Miss Kaye stands out in high relief against it. Her grasp of the values of the role is superb not only when she is actually dancing but also when she is merely watching with that intensity of understatement of which she is such a mistress." John Martin, *New York Times,* Sept. 23. JARDIN AUX LILAS: "The most satisfying of the season's revivals . . . As Caroline, Nora Kaye has added elements of mature insight to the role without losing its original dewiness. Lupe Serrano brought an almost predatory authoritativeness to the

1. With added décor and costumes by Georgiadis.
2. Revised version.
3. With new décor and costumes by Levasseur.

rejected mistress." Doris Hering, *Dance,* November. PAEAN: Ross "has created an extraordinarily beautiful work . . . couched in terms of truly marvelous invention." John Martin, *New York Times,* Sept. 20.

PETROUCHKA "depends almost completely upon mood and subtlety of characterization. The current revival was highly inconclusive." Doris Hering, *Dance,* November. PILLAR OF FIRE: "Except for Miss Kaye, who has the remarkable gift that Martha Graham refers to as 'inner stillness,' the performance cannot be said to have been of top quality; yet the work itself, seen after a long interval, seems still a curiously great one. Perhaps the very fact that its dramatic power was less overwhelmingly presented made more evident, the beautiful structure and imagination of the choreography itself." John Martin, *New York Times,* Sept. 18. SWAN LAKE "has been staged by Fernand Nault . . . The mime scenes have been expanded with excellent dramatic effect, and there are many minor improvements all the way through . . . Lupe Serrano dances the role of Odette with great brilliance, but not very much warmth." John Martin, *New York Times,* Sept. 26. SYLPHIDES: "Erik Bruhn captured the real spirit of the master in the 'Mazurka.' He is one of the few dancers extant who has both the artistry and the technical ability to present this demanding number in its true lyric simplicity." John Martin, *New York Times,* Sept. 27.

SUMMARY

"This was easily both the best and the most successful season American Ballet Theatre has enjoyed in New York for many years." P. W. Manchester, *Dance News,* November.

"The box-office was unusually good, surpassing even the company's fifteenth anniversary season . . . Better than that, the dancers themselves behaved with exemplary spirit and devotion. And, ironically enough, on the eve of temporary dissolution, it is a better company than usual by and large." John Martin, *New York Times,* Oct. 12.

Mr. Martin continued: Nora Kaye, "an inspiring creative force to have in any company"; Erik Bruhn, "the outstanding danseur noble anywhere in the picture"; Violette Verdy, "a brilliant young dancer" with "an engaging personal style"; Scott Douglas, "an outstanding classic dancer"; Lupe Serrano, "an astoundingly brilliant technician"; Royes Fernandez, "a first rate talent"; Ray Barra, an "excellent dancer and actor." True, he had some misgivings. John Kriza, he considered generally miscast, and the guest artists, he felt, were not in good form. But, even after he had paid full homage to Lucia Chase for her courage and spirit in holding the company together, he could not resist a final tribute to her wonderful skill as a performer. Her characterization in *Fall River Legend,* was, he wrote, "a masterpiece of forceful and economical playing." And he had equally kind words for her interpretations of *Pillar of Fire* and *Judgment of Paris.*

CONCLUSION

To end the story of the American Ballet Theatre on the eve of its twentieth anniversary season is rather like sending the audience home at the end of the second act of the play. The fate of the hero remains undetermined. Does he face a future of brilliance and greater glory, or will the third act relate only a sorrowful tale of the diminution of past splendors? We must, regretfully, leave our readers in suspense.

Yet perhaps a review of the record of the past will give some indication of probabilities for the future.

The drama began in a burst of triumph. The success of that first spectacular season was due to a number of causes that come down to a sound policy faithfully carried out. The catholic selection of repertory was justified by meticulous production of each type and style of ballet. Richard Pleasant insisted on the domination of no one choreographer, no one dancer. An atmosphere of democracy pervaded the operations of the company.

Changes began to take place in the 1941-42 season. In itself, the "Russian Ballet" label did not have to alter the basic character of the company. It was not only Ballet Theatre that submitted to the ruling of the star system, but the American public that heartily endorsed it and rushed to the box office to see it in action. Some of those stars were, undoubtedly, among the greatest to dance with Ballet Theatre. But, unquestionably, the democratic principle suffered. And some brilliant additions to the repertory were offset by some extravagant failures.

By 1946, the signs of discontent were too numerous to be ignored. It was Lucia Chase, now a director of the company, who engineered the return to the principles of 1940. Both the critics and the public welcomed the concentration on scrupulous production, even at the expense of fewer premieres. With the elimination of the "guest stars" policy, the company took renewed pride in the achievements of its own artists and found increasing opportunity to develop the latent talents in its midst. And, to boost the rampant enthusiasm attendant on the restatement of the democratic ideal, there was the great success of the Ballet Theatre in London, and the resurgence of praises as bestowed on its next two seasons in the United States.

The rush of foreign tours that followed brought further acolades to Ballet Theatre from Europe and from Latin America. The style of the company was fresh and new to them. Its repertory corrected some misapprehensions they had held about American culture, and they gladly altered their conceptions. The services performed by Ballet Theatre on these tours were of tremendous significance both to the cause of dance itself and to the improvement of international relations. Audiences abroad were enchanted with the verve and vitality of the American dance spirit and, even when they failed to enjoy some of the more modern ballets, they respected the artistic integrity that produced them.

To audiences at home, however, these matters were not novelties. The public could see that the rigors of travel had begun to take their toll. By 1951, the corps de ballet was noticeably tired. There was occasional evidence of inadequate time spent on rehearsals. Audiences began to feel that the new works being created for Ballet Theatre were not up to the standards once so brilliantly established. Where were the great premieres—the kind that had aroused the audiences of th early 1940's to such fervors of excitement?

Miss Chase sought a possible antidote to some of the troubles besetting Ballet Theatre by organizing the Workshops and Previews. Everyone agreed the project was a splendid idea. Yet of the twenty-five ballet prepared for these programs, only two settled happily into the regular repertory. The consensus of opinion

found many of the ballets either inconsequential or lacking in taste; the cause most cited was indiscriminate selection.

Meanwhile the tours continued. Most of the countries that had never before seen the company welcomed it with delight. But those for whom it was performing again found some faults. The better part of the repertory they had seen before and had seen in better shape. The "American" ballets were no longer novelties; the new ballets were rather weak. Then there was the fire in France.

In adversity, the company proved its strength. The New York season went on as scheduled, with Miss Chase, courageously undaunted, and the dancers, loyally professional, pulling together to make an almost brilliant season. And then—temporary but nonetheless damaging—dispersal.

As the audience files out for a lengthy intermission, they may debate the probable fate of the hero. There are many points in favor of his winning his battle. Of the 109 works produced by Ballet Theatre in its twenty-year career, there have been world premieres that made dance history. To recall the names of their choreographers is to recite the list of the makers of modern ballet. It was for this company that many of them created their most important works. And it is from this company that the major choreographers of the contemporary theatre, film and television have emerged. The company's classical repertory has also been impressive, and many an older work has been given its most authoritative production by Ballet Theatre.

The dancers who have performed with the company are among the finest in the world. Ballet Theatre is rightly proud that many of them began as members of the ensemble and achieved fame in the organization with which they began their careers. The company has commissioned musical scores that broke new ground in the art of composing for dance. Its designers have contributed décors and costumes that have set new trends in the theatre.

Ballet Theatre has taught the United States to respect its native talents. Through numerous national tours, the company has introduced ballet to people throughout the country, creating new audiences for what it has truly made a popular art. The foreign tours have reflected honor on both the company and the nation whose name it bears.

On the side of the opposition, there are arguments, too. The major achievements, the innovations, date far back. Where is the *Pillar of Fire,* where is the *Fancy Free* of the 1950's? Look at what has happened to the productions of *Billy the Kid,* of *Petrouchka.* Look at the expensive new ballets that barely lasted out a single season. Consistently brilliant soloists, yes. But how often is a production worthy of them?

Failures cannot be ignored, and recently there have been many of them. Yet along with some poor premieres, there have been *Journey, Paean* and *Miss Julie.* Along with some weak revivals, there is still a beautiful *Sylphides,* a frequently fine *Swan Lake,* an often remarkable *Giselle.* And still among the dancers are names that made Ballet Theatre famous.

Yet more important is Lucia Chase's determined adherence to the principles that governed the founders of Ballet Theatre. As she stated it recently: "They dreamed of a collaboration of the world's greatest artists as well as the development of native talent. They knew Americans could perform the great classics in the purest tradition, and they knew native choreographers were capable of creating important contemporary ballets if given the opportunity." The contributions that Ballet Theatre has made in the past grew out of this dream. They were based on these principles. As Agnes de Mille has analyzed the situation: "This company serves no one talent; it serves all who deserve to be recognized. It is not jingoistic. It places no barriers to ability, national, racial or personal. It welcomes talent. Just that. And it serves talent. The American people can be very grateful because without the opportunities provided by this company over the past decades, the Broadway theatre, television, and musical movies would not

be what they so happily have become. Yes—and possibly scenic design and music would not be so lively or so refreshingly inventive."

Adherence to principles is one thing. Fulfilling them in practice, however, is another, and harder, matter. The basic policy of Ballet Theatre has not changed, theoretically, since 1946. Yet there have been lean years as well as good ones. The audience may muse about what the hero should, or should not, do in that decisive third act.

One course is surely impossible. He cannot start over from the beginning. Right principles are of enduring validity, but their application must be adjusted to the circumstances of the times. The dance situation in America today is very different from what it was in 1940. It is no longer necessary to prove that Americans can dance and choreograph. The world knows they can. The contributions made by Ballet Theatre—and they were great contributions—have been made. They cannot be made in the same way again. Lucia Chase knows that she must look forward, no matter how tempting it may be to look back. Nostalgia can be an enemy.

Ballet Theatre will never again be the same great company it was in 1940 or in 1946. But it may be a great company.

What does Ballet Theatre need to progress? Like any ballet company, it needs money, and there is never enough. But money can be well or ill used. In itself, this does not provide the answer. Sounder artistic direction has been urged. Certainly this is part of the solution, for it could have forestalled some unfortunate productions. A museum of the best that is traditional, contemporary and controversial is difficult to maintain. By what standards is "the best" to be determined? Perhaps the person of infallible taste, the *deus ex machina* of our drama, will arrive to save our hero in the last act. Meanwhile, we may only hope that what decisions are made will be prompted by judgment as sound as is humanly possible and will be backed by unwavering integrity.

There is one factor of which Ballet Theatre, at this point, stands in desperate need. Its realization may be difficult, but the goal is not purely visionary. John Martin defined it in *The New York Times* on Sept. 21, 1958:

> A ballet company, if it is anything, is an artistic entity, and needs to live as such. It cannot exist forever without a home, a center for nourishment and growth, for affection and inspiration. It requires the companionship and support of its relatives and friends across the footlights, who will certainly scold it from time to time but will also hold up its hands in time of uneasiness, forgive it its lapses and bask in the reflected glow of its accomplishment . . . How fine it would be if this season brought into reality by such stanch persistence, could be the terminal point of a long and perilous period of peregrinations.

That wish, unfortunately, has not yet come true. Ballet Theatre does not yet belong to a single theatre, where the public can expect it to play regular seasons and where it can build an audience of its own. There is not yet an established base for year-round classes and rehearsals, a place where dancers and choreographers can work together to achieve that organic unity which results from constant, extended association. Now, with a twentieth anniversary in view, the company remains homeless. A majority of the group assembled for the forthcoming season has never before danced with Ballet Theatre. Can they be assimilated, developed into a homogeneous unit? They were in 1940. But then there were four months of rehearsals. Now there are six weeks.

There are some propitious signs for this anniversary year. A significant premise of the original Ballet Theatre was that of engaging choreographers to revive their own works. To date, Miss de Mille, Birgit Cullberg, Eugene Loring, William Dollar, David Lichine, Herbert Ross and John Taras are scheduled to do so. Twenty-one productions, including two premieres, are planned. The latter are Miss Cullberg's *Lady from the Sea* and Mr. Ross's *Serenade for Seven.* The other

ballets are to be *Billy the Kid, Bluebeard, Caprichos, Chopin Concerto, Designs with Strings, Fall River Legend, Fancy Free, Giselle, Graduation Ball, Jardin aux Lilas, Judgment of Paris, La Fille Mal Gardée, Les Sylphides, Miss Julie, Pas de Quatre, Pillar of Fire, Rodeo, The Combat* and *Theme and Variations.* The roster of principle dancers is planned to include Nora Kaye, Erik Bruhn, Lupe Serrano, John Kriza, Scott Douglas, Ruth Ann Koesun, Royes Fernandez, Ady Addor and Tommy Rall. Alicia Markova, Claude Bessy and Alicia Alonso and Igor Youskevitch are to be guest artists. Dimitri Romanoff will return as regisseur, and Fernand Nault as ballet master. Certainly an impressive list, notwithstanding some notable defections—the inevitable cost of the long dispersal.

Ballet Theatre today has much to show with justifiable pride. It has much to offer at home, but New York will see comparatively little of it. Prior to the anniversary season at the Metropolitan Opera House, which will extend from April 19 through May 7, the company will dance at the Teatro Nacionale in Havana from March 28 through April 2, representing the United States at the first Festival of Dance to be held in Cuba. Following its New New York season, Ballet Theatre plans to embark on another European tour, this time including the Soviet Union, where no American company has yet performed. It is a noble mission. But it leaves a basic problem still unsolved.

And so it seems that our hero is rather like Odysseus. Let us hope that this will be his last voyage before he comes home to stay. Once established in his own household, he may wander a bit, but he will know that there is always a base to which he can return.

Odysseus, however, had problems at home—suitors clamoring for the hand of his wife, Penelope. And here, fortunately, the resemblance should end. For Ballet Theatre has no rivals like these. Unlike Penelope, who could have only one husband, America may have many ballet companies. If they seem to be competitors, well and good. This will make them all work very hard, and the stimulation should be rewarding. The audiences created over the past twenty years—many of them created by Ballet Theatre—are ready to see a good amount of ballet, more than any one company can offer them. The public is more eager now than it was in 1940. It is also more sophistocated, harder to please. But it will still welcome the Ballet Theatre that is true to its ideals.

May there be a happy ending.

Selma Jeanne Cohen

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Argentinita: Capriccio Espagnol.
Ashton, Frederick: Les Patineurs.
Asmus, Harry: Continum.
Babilée, Jean: L'Amour et Son Amour, Til Eulenspiegel.
Balanchine, George: Apollo, Theme and Variations, Waltz Academy. The Wanderer. *Rest.* Princess Aurora.
Bettis, Valerie: A Streetcar Named Desire.
Bolm, Adolph: Mechanical Ballet, Peter and the Wolf. *Rest.* Firebird.
Bruhn, Erik: Festa.
Butler, John: Seven Faces of Love.
Caton, Edward: Triptych.
Coralli, Jean: Giselle.
Cullberg, Birgit: Miss Julie.
Dauberval, Jean: La Fille Mal Gardée.
de Mille, Agnes: Black Ritual, Fall River Legend, The Harvest According, Rib of Eve, Rodeo, Sebastian, Tally-Ho, Three Virgins and a Devil.
Dolin, Anton: Bolero, Capriccioso, Italian Suite, Pas de Quatre, Quintet, Romantic Age, Variations for Four. *Rest.* Black Swan, The Bluebird, Giselle, Nutcracker Pas de Deux, Princess Aurora, Swan Lake.
Dollar, William: Angrismene, The Combat, Concerto (Constantia), Jeux, The Leaf and the Wind, The Parliament of the Birds.
Fedorova, Alexandra: Paquita Pas de Deux.
Fernandez, José: Goyescas.
Fokine, Michel: Bluebeard, Carnaval, Firebird, Helen of Troy, Petrouchka, Russian Soldier, Spectre de la Rose, Les Sylphides.
Genée, Adeline: The Love Song.
Howard, Andrée: Death and the Maiden, Lady into Fox.
Ivanov, Lev: Nutcracker Pas de Deux, Swan Lake.
Joffrey, Robert: Le Bal, Pas de Déesses, Workout.
Kidd, Michael: On Stage!
Lester, Keith: Pas de Quatre.
Lichine, David: Fair at Sorochinsk, Graduation Ball, Helen of Troy, The Sphinx.

Littlefield, Catherine: Barn Dance.
Litz, Katherine: The Enchanted.
Loring, Eugene: Billy the Kid, The Capitol of the World, The Great American Goof.
MacMillan, Kenneth: Journey, Winter's Eve.
Maracci, Carmelita: Circo de España.
Martinez, Enrique: The Mirror, La Muerte Enamorada, Tropical Pas de Deux.
Massine, Leonide: Aleko, Capriccio Espagnol, Don Domingo de Don Blas, The Fantastic Toy Shop, Mademoiselle Angot, Moonlight Sonata, Three-Cornered Hat.
Mordkin, Mikhail: Voices of Spring.
Nault, Fernand: The Encounter.
Nijinska, Bronislava: The Beloved, Harvest Time, Rendezvous, Schumann Concerto. *Rest.* La Fille Mal Gardée.
Nijinsky, Vaslav: Afternoon of a Faun.
Oboukhoff, Anatole: Pas de Deux. *Rest.* Don Quixote Pas de Deux.
Pereyaslavec, Valentina: Coppélia Pas de Deux, Pas de Trois.
Perrot, Jules: Giselle, Pas de Quatre.
Petipa, Marius: Black Swan, The Bluebird, Don Quixote Pas de Deux, Princess Aurora, Swan Lake.
Petit, Roland: Les Demoiselles de la Nuit, Le Jeune Homme et la Mort.
Psota, Vania: Slavonika.
Robbins, Jerome: Facsimile, Fancy Free, Interplay, Summer Day.
Rodrigues, Alfred: Blood Wedding.
Ross, Herbert: Caprichos, Concerto, The Maids, Ovid Metamorphoses, Paean, The Thief Who Loved a Ghost, Tristan.
Saddler, Donald: This Propery Is Condemned.
Saint-Léon, Arthur: Coppélia.
Sanders, Job: The Careless Burghers, Streetcorner Royalty.
Semenoff, Simon: Gift of the Magi. *Rest.* Coppélia.
Shabelevski, Yurek: Ode to Glory.
Skibine, George: Annabel Lee.
Sokolow, Anna: Le Grand Spectacle.
Taras, John: Designs with Strings, Graziana.
Tudor, Antony: Dark Elegies, Dim Lustre, Gala Performance, Goya Pastoral, Goyescas, Jardin aux Lilas, Judgment of Paris, Nimbus, Offenbach in the Underworld, Pillar of Fire, Romeo and Juliet, Shadow of the Wind, Undertow.

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Adam, Adolphe: Giselle.
Albeniz, Isaac: Circo de España.
Antheil, George: The Capitol of the World.
ApIvor, Denis: Blood Wedding.
Bach, Johann Sebastian: Le Jeune Homme et la Mort.
Banks. Richard: The Enchanted.
Bartók, Béla: Caprichos, Journey.
Beethoven, Ludwig van: Moonlight Sonata.
Bellini, Vincenzo: Romantic Age.
Bernstein, Leonard: Facsimile, Fancy Free.
Brahms, Johannes: Ensayo Sinfonica, Triptych.
Brant, Henry: The Great American Goof.
Bright, Dora: The Love Song.

Britten, Benjamin: Winter's Eve.
Chabrier, Emmanuel: Le Bal.
Chausson, Ernest: Jardin aux Lilas, Paean.
Chopin, Frédéric: Concerto (Constantia), Ode to Glory, Les Sylphides.
Cimarosa, Domenico: Capriccioso, Italian Suite.
Copland, Aaron: Billy the Kid, Rodeo.
de Banfield, Raffaelo: The Combat.
Debussy, Claude: Afternoon of a Faun, Jeux.
Delibes, Léo: Coppélia, Coppélia Pas de Deux.
Delius, Frederick: Romeo and Juliet.
Dello Joio, Norman: On Stage!
Dvorak, Antonin: Slavonika.
Ellington, Duke: Seven Faces of Love.
Falla, Manuel de: Circo de España, Three-Cornered Hat.
Field, John: Pas de Déesses.
Foss, Lukas: Gift of the Magi.
Françaix, Jean: Les Demoiselles de la Nuit.
Franck, César: L'Amour et Son Amour, The Encounter.
Gluck, Christoph Willibald: Tally-Ho.
Gottschalk, Louis Moreau: Barn Dance.
Gould, Morton: Fall River Legend, Interplay, Rib of Eve.
Granados, Enrique: Circo de España, Goya Pastoral, Goyescas.
Gruenberg, Louis: Nimbus.
Guion, David: Barn Dance.
Hertel, Peter Ludwig: La Fille Mal Gardée.
Honegger, Arthur: Lady Into Fox.
Kenton, Stan: Seven Faces of Love.
Keogh, Marguerite: Variations for Four.
Lecocq, Charles: Mademoiselle Angot.
Liszt, Franz: The Beloved, The Wanderer.
Macero, Teo: Le Grand Spectacle.
Mahler, Gustav: Dark Elegies, Shadow of the Wind.
Marsh, Donald: The Careless Burghers.
McBride, Robert: Workout.
Menotti, Gian-Carlo: Sebastian.
Meyerbeer, Giacomo: Les Patineurs.
Milhaud, Darius: Black Ritual, The Maids.
Minkus, Ludwig: Don Quixote Pas de Deux, Paquita Pas de Deux.
Montrose, Jack: Streetcorner Royalty.
Mossolov, Alexander: Mechanical Ballet.
Moussorgsky, Modeste: Fair at Sorochinsk.
Mozart, Wolfgang Amadeus: Continum, Graziana.
North, Alex: A Streetcar Named Desire.
Offenbach, Jacques: Bluebeard, Helen of Troy, Offenbach in the Underworld.
Pitot, Genevieve: This Property Is Condemned.
Powell, John: Barn Dance.
Prokofieff, Serge: Gala Performance, Peter and the Wolf, Russian Soldier Summer Day.
Pugni, Cesare: Pas de Quatre.
Rachmaninoff, Sergei: Rendezvous.
Ramseier, Paul: The Leaf and the Wind.
Rangstrom, Ture: Miss Julie.
Ravel, Maurice: Bolero.
Respighi, Ottorino: The Parliament of the Birds, Three Virgins and a Devil.
Revueltas, Silvestre: Don Domingo de Don Blas.
Rieti, Vittorio: Waltz Academy.

Rimsky-Korsakoff, Nicholas: Capriccio Espagnol.
Roldan, Amadeo: Tropical Pas de Deux.
Rossini, Giacomo: The Fantastic Top Shop, Festa.
Sauguet, Henri: The Sphinx.
Schermerhorn, Kenneth: The Mirror.
Schiffman, Byron: Annabel Lee.
Schönberg, Arnold: Ovid Metamorphoses, Pillar of Fire.
Schubert, Franz: The Beloved, Death and the Maiden, Pas de Trois, The Wanderer.
Schuman, William: Undertow.
Schumann, Robert: Carnival, Schumann Concerto.
Scott, Raymond: Quintet.
Strauss, Johann: Graduation Ball, Voices of Spring.
Strauss, Richard: Dim Lustre, Til Eulenspiegel.
Stravinsky, Igor: Angrismene, Apollo, Firebird, Petrouchka.
Tchaikovsky, Peter Ilyitch: Aleko,, Black Swan, The Bluebird, Concerto [Ross], Designs with Strings, Nutcracker Pas de Deux, Princess Aurora, Swan Lake, Theme and Variations.
Tcherepnin, Nicolas: Pas de Deux [Oboukhoff].
Thomson, Virgil: The Harvest According.
Turina, Joaquin: Circo de España, La Muerte Enamorada.
Wagner, Richard: Tristan.
Weber, Carl Maria von: Spectre de la Rose, The Thief Who Loved a Ghost.
Weill, Kurt: Judgment of Paris.
Wieniawski, Henri: Harvest Time.

DESIGNERS

Andreu, Mariano: Capriccio Espagnol.
Aronson, Boris: The Great American Goof.
Ayres, Lemuel: The Harvest Accordings.
Bakst, Leon: Afternoon of a Faun, Carnaval, Princess Aurora, Spectre de la Rose.
Ballard, Lucinda: Giselle, Judgment of Paris, The Love Song, Peter and the Wolf, Quintet, Swan Lake, Les Sylphides.
Baronoff, Michel: Ode to Glory, Princess Aurora.
Beaton, Cecil: Les Patineurs.
Benois, Alexandre: Petrouchka.
Benois, Nadia: Dark Elegies, Lady into Fox.
Bérard, Christian: The Sphinx.
Berman, Eugene: Giselle, Romeo and Juliet.
Bezombes, Roger: Concerto [Ross].
Bolasni, Saul: Nimbus, Rodeo, A Streetcar Named Desire, Tropical Pas de Deux.
Bouché, Rene: Offenbach in the Underworld.
Boyt, John: Summer Day.
Breinin, Raymond: Undertow.
Castellanos, Julio: Don Domingo de Don Blas.
Chagall, Marc: Aleko, Firebird.
Chaney, Stewart: Schumman Concerto.
Cocteau, Jean: L'Amour et Son Amour.
Colt, Alvin: Graziana, On Stage!, Slavonika, Waltz Academy.
Davison, Robert: Concerto (Constantia).

de Molas, Nicholas: The Beloved, Black Ritual, Capriccioso, Gala Performance, Goya Pastoral, Goyescas, Italian Suite.
Derain, André: The Fantastic Toy Shop.
Dobujinsky, Mstislav: Graduation Ball, Mademoiselle Angot, Russian Soldier.
du Bois, Raoul Pène: Gift of the Magi.
Dunkel, Eugene: Apollo, Les Sylphides.
Erixon, Sven: Miss Julie.
Ffolkes, David: Jeux.
Fini, Léonor: Les Demoiselles de la Nuit.
Francés, Esteban: The Capitol of the World.
French, Jared: Billy the Kid.
Georgiadis, Nicholas: Journey, Winter's Eve.
Gilbert, Enid; Harvest Time, Rendezvous.
Hambleton, John: Mechanical Ballet.
Howard, Andrée: Death and the Maiden.
Karinska: Apollo, Black Swan, Don Quixote Pas de Deux, Princess Aurora.
Keogh, Tom: Tyl Eulenspiegel.
Larkin, Peter: A Streetcar Named Desire.
Lebrun, Rico: Circo de España.
Levasseur, André: Theme and Variations.
Lingwood, Tom: Variations for Four.
Love, Kermit: Fancy Free.
Lundborg, Arne: Three Virgins and a Devil.
Merida, Carlos: Romantic Age.
Mielziner, Jo: Pillar of Fire, Shadow of the Wind.
Montenegro, Roberto: Coppélia.
Motley: Dim Lustre, Tally-Ho, Three Virgins and a Devil.
Picasso, Pablo: Three-Cornered Hat.
Pinto, Salvatore: Barn Dance.
Pons, Helene: Caprichos, Til Eulenspiegel.
Remisoff, Nicholas: Fair at Sorochinsk.
Sharaff, Irene: Designs with Strings, Ensayo Sinfonica, Facsimile, Interplay, Rib of Eve.
Simmons, Stanley: This Propery Is Condemned.
Simonson, Lee: Voices of Spring.
Smith, Oliver: Facsimile, Fall River Legend, Fancy Free, Interplay, Nimbus, On Stage!, Rib of Eve, Rodeo, Tristan, Waltz Academy.
Soudeikine, Serge: La Fille Mal Gardée, Moonlight Sonata.
Sovey, Raymond: Dark Elegies, Jardin aux Lilas, Lady into Fox.
Stevenson, Hugh: Jardin aux Lilas.
Tack, Augustus Vincent: Swan Lake, Les Sylphides.
Tchelitcheff, Pavel: The Wanderer.
Thompson, Woodman: Theme and Variations.
Vertès, Marcel: Bluebeard, Helen of Troy.
Wakhevitch, Georges: The Combat, Le Jeune Homme et la Mort.
Ward, John: The Thief Who Loved a Ghost.
White, Miles: Fall River Legend, Tristan.

ILLUSTRATIONS

1. William Dollar and Karen Conrad in *Les Sylphides*
2. Karen Conrad in *The Bluebird* (Louis Melançon)
3. Eugene Loring in *The Great American Goof* (Louis Melançon)
4. Hugh Laing and Annabelle Lyon in *Jardin aux Lilas* (André Kertesz)
5. Alicia Markova (foreground), Nora Kaye, Annabelle Lyon and Karen Conrad in *Pas de Quatre*
6. Karen Conrad, Nana Gollner and Nora Kaye in *Gala Performance* (André Kertesz)
7. Lucia Chase, Annabelle Lyon and Agnes de Mille in *Three Virgins and a Devil* (André Kertesz)
8. Anton Dolin in *Bluebeard* (Maurice Seymour)
9. Irina Baronova in *La Fille Mal Gardée* (Maurice Seymour)
10. *Princess Aurora* with Irina Baronova (Maurice Seymour)
11. Nora Kaye and Hugh Laing in *Pillar of Fire* (Richard Tucker)
12. Yura Lazovsky in *Petrouchka*
13. Maria Karnilova in *Helen of Troy*
14. André Eglevsky and Alicia Alonso in *Apollo* (Fred Fehl)
15. Jerome Robbins in *Fancy Free* (Fred Fehl)
16. *Fancy Free* with Jerome Robbins, John Kriza, Harold Lang, Janet Reed and Muriel Bentley (Hurrell)
17. Agnes de Mille in *Tally-Ho* (Fred Fehl)
18. Alicia Markova and Anton Dolin in *Giselle* (Fred Fehl)
19. Nana Gollner and Paul Petroff in *Les Sylphides* (Fred Fehl)
20. Rosella Hightower in *Dim Lustre*
21. Tamara Toumanova in *Swan Lake* (Fred Fehl)
22. Tatiana Riabouchinska in *Les Sylphides*
23. Janet Reed and John Kriza in *Interplay* (Fred Fehl)
24. Alicia Alonso and Michael Kidd in *On Stage!*
25. *Dark Elegies* with Zachary Solov, John Kriza and Antony Tudor (Fred Fehl)
26. Nora Kaye and Hugh Laing in *Facsimile*
27. Igor Youskevitch and Alicia Alonso in *Giselle* (George Karger)
28. Nora Kaye, Lucia Chase and Dimitri Romanoff in *Fall River Legend* (Fred Fehl)
29. Diana Adams and Hugh Laing in *Undertow* (Fred Fehl)
30. John Kriza in *Billy the Kid* (Fred Fehl)
31. *Theme and Variations* with Alicia Alonso and Igor Youskevitch
32. Catherine Horn and John Kriza in *Rodeo* (Fred Fehl)
33. Nana Gollner in *Giselle* (Fred Fehl)
34. Nathalie Philippart and Jean Babilée in *Le Jeune Homme et la Mort*
35. Mary Ellen Moylan in *Pas de Quatre*
36. John Kriza and Melissa Hayden in *The Combat* (Maurice Seymour)

37. Ruth Ann Koesun in *Graduation Ball* (Fred Fehl)
38. Lupe Serrano and Roy Fitzell in *The Capitol of the World* (Fred Fehl)
39. Erik Bruhn in *Giselle* (Fred Fehl)
40. Nora Kaye, Christine Mayer, Igor Youskevitch and George Tomal in *A Streetcar Named Desire* (Fred Fehl)
41. Igor Youskevitch and Alicia Alonso in *Swan Lake* (Fred Fehl)
42. Antony Tudor and Nora Kaye in *Pillar of Fire* (Fred Fehl)
43. Hugh Laing and Alicia Markova in *Romeo and Juliet* (Fred Fehl)
44. Lupe Serrano, Scott Douglas and Ruth Ann Koesun in *Pas de Déesses* (Will Rapport)
45. Rosella Hightower in *Nutcracker Pas de Deux* (Walter E. Owen)
46. Ruth Ann Koesun and John Kriza in *Paean* (Fred Fehl)
47. *Journey* (Fred Fehl)
48. Lupe Serrano and Michael Lland in *Ovid Metamorphoses* (Ra Cantu)
49. Erik Bruhn and Violette Verdy in *Miss Julie* (Fred Fehl)

3 WEEKS—Beginning THURS. EVE., JAN. 11, 1940

AMERICA'S FIRST

Ballet Theatre

THE GREATEST BALLETS OF ALL TIMES

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GREATEST COLLABORATION IN BALLET HISTORY

REPERTORY: 21 BALLETS — 6 WORLD PREMIERES — 5 AMERICAN PREMIERES

CHOREOGRAPHERS

(All Fokine Ballets revived under personal direction of Michel Fokine).
BOLM—DE MILLE—DOLIN—FERNANDEZ—FOKINE—GAVRILOV—
HOWARD—LORING—MORDKIN—NIJINSKA—SHABELEVSKI—TUDOR

DANCERS

BOWMAN—CHASE—CONRAD—ESSEN—GOLDEN—GOLLNER—
HOWARD—LYON—MONTES—STROGANOVA—VEROVA
BOLM—CATON—DOKOUDOVSKY—DOLIN—DOLLAN—FERNANDEZ
—IOLAS—KOSLOFF—LAING—LORING—ROMANOFF—
SHABELEVSKI—TUDOR—VARKAS—heading a ballet Company of 96,
in addition a SPANISH UNIT of 12 and a NEGRO UNIT of 14.

DESIGNERS

ARONSON—BALLARD—BARONOV—BENOIS—DE NOLAS—
SIMONSON—SOUDEIKINE—STEVENSON—TACK

COMPOSERS

ADAM—BRANT—CHAUSSON—CHOPIN—DEBUSSY—GRANADOS
—HONNEGER—MAHLER—MILHAUD—MOSSOLOV—NIN—
PROKOFIEV—SCHUBERT—SCHUMANN—RAYMOND SCOTT—
STRAUSS—TCHAIKOWSKY—TCHEREPNINE—KURT WEILL

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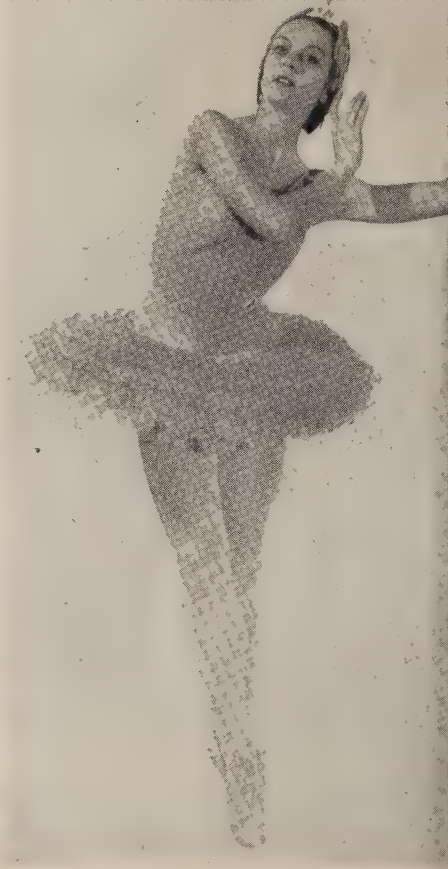

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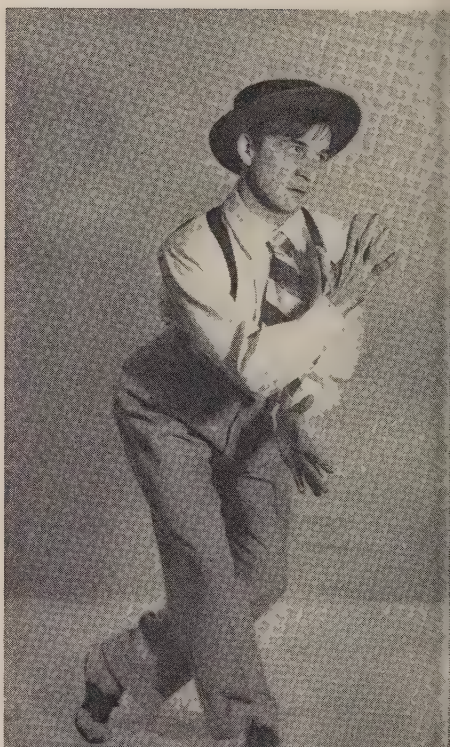

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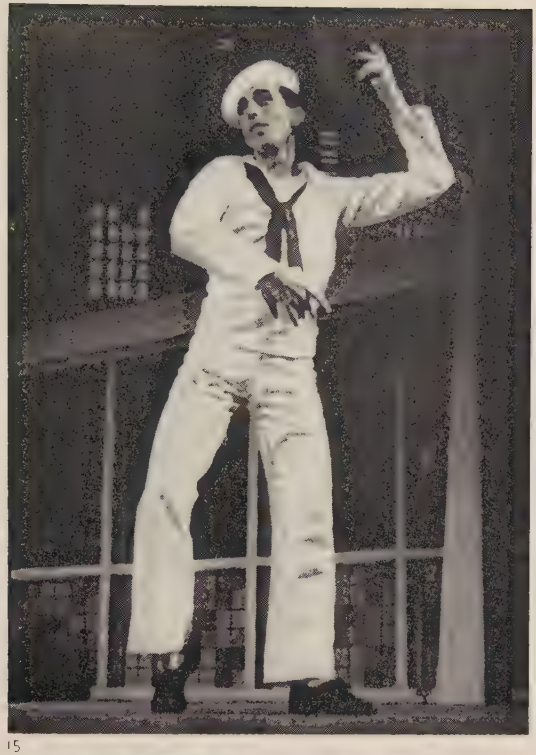

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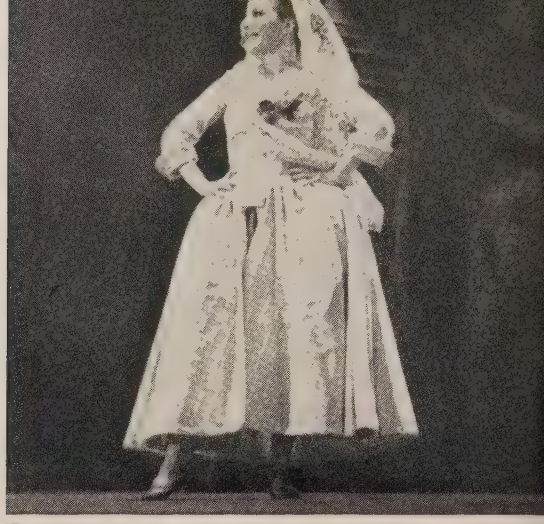

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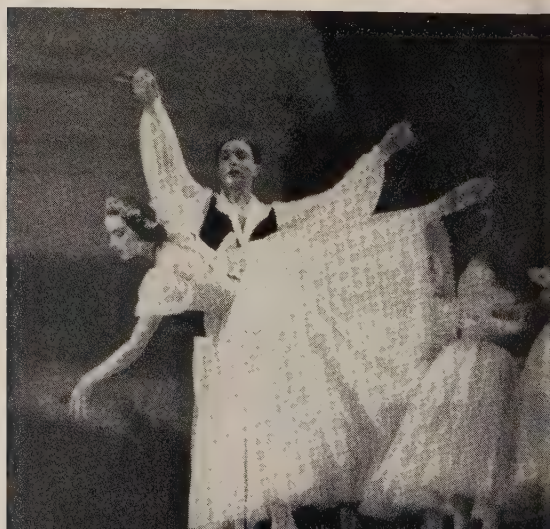

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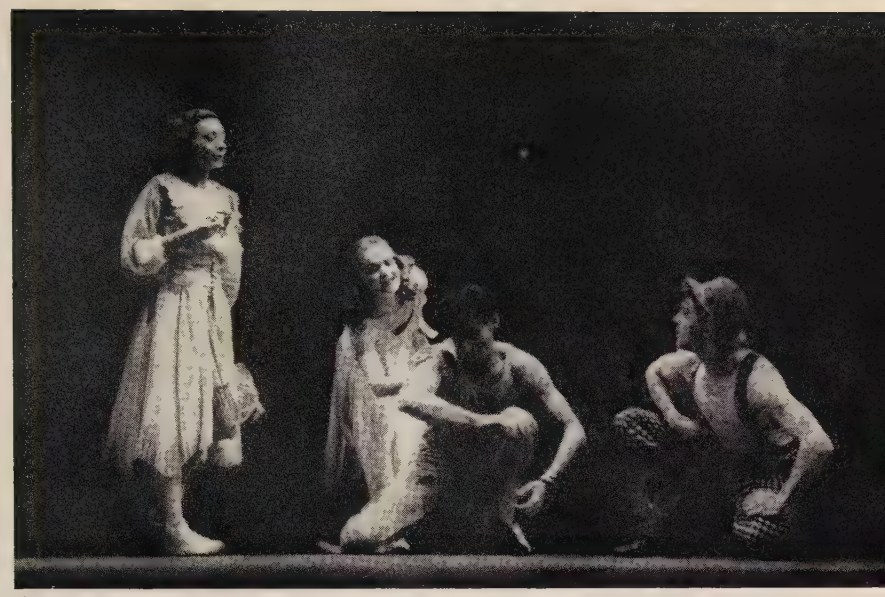

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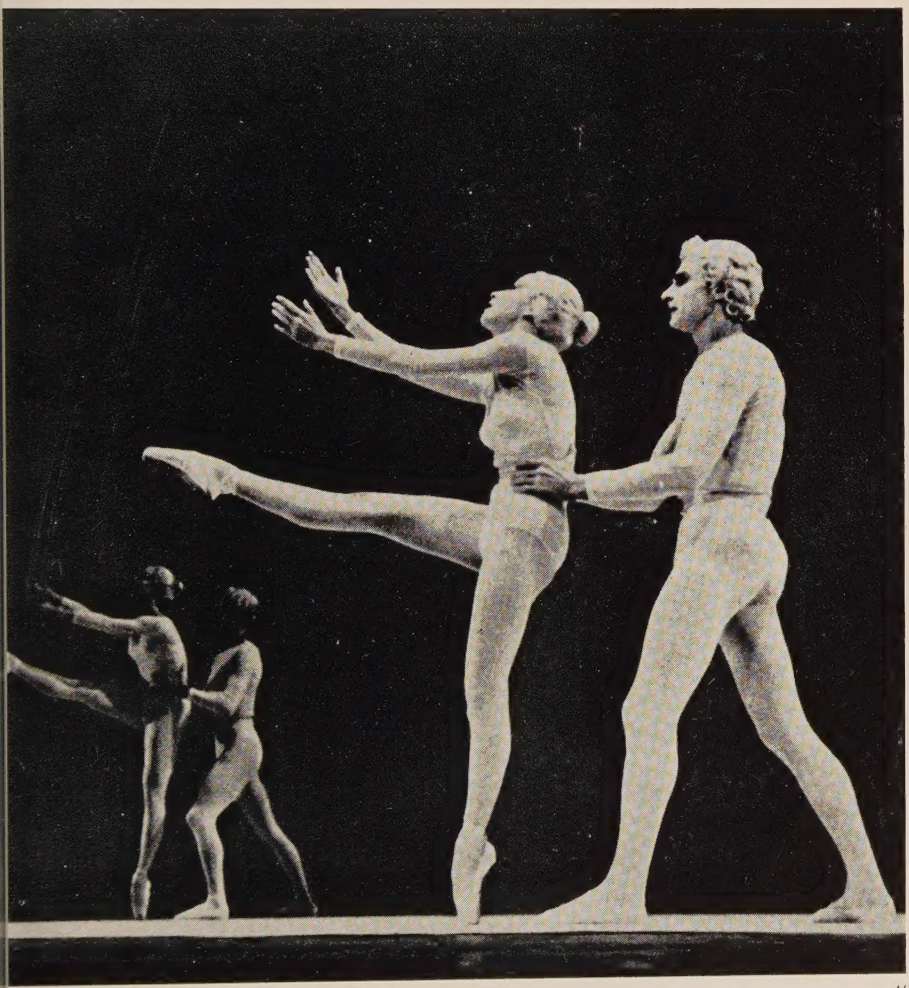

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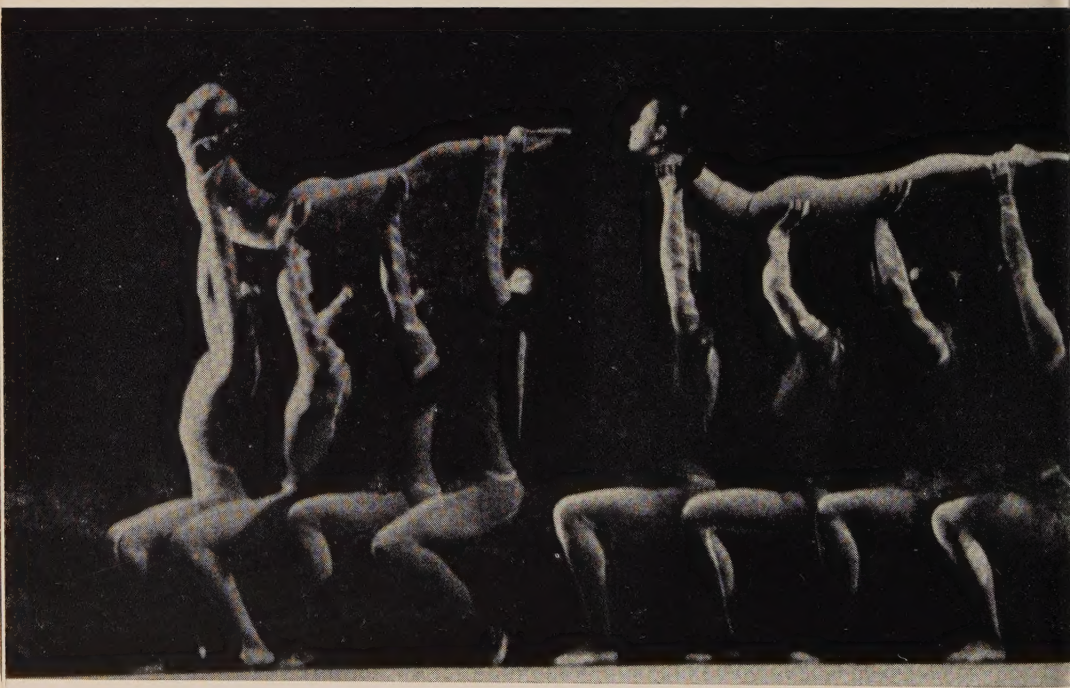

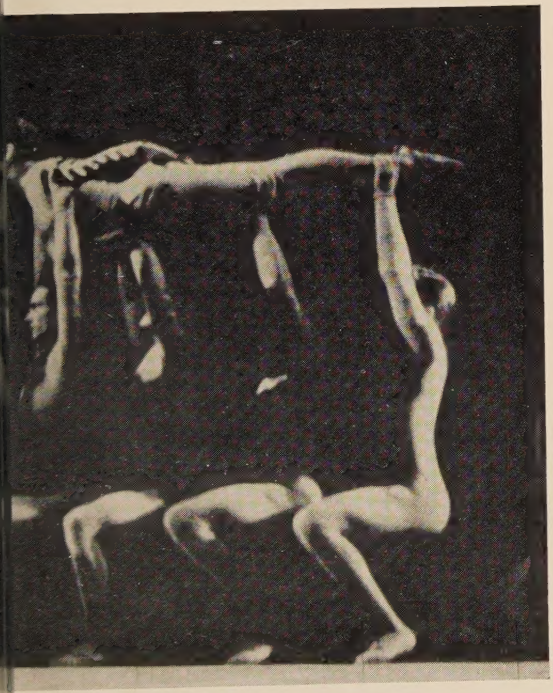

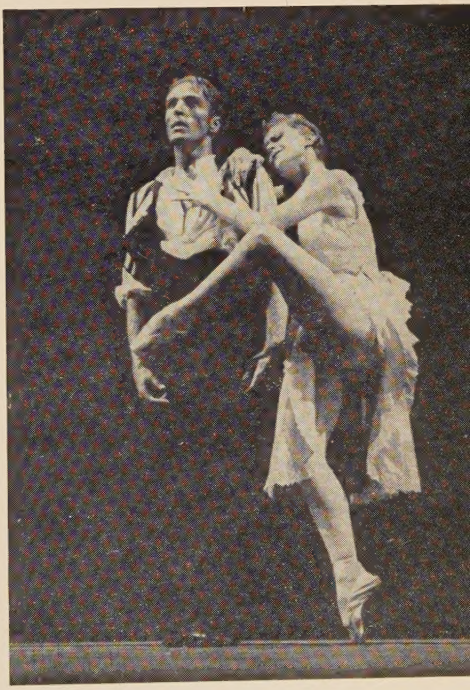

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